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ABSTRACT

This publication is written for school board members, who face decisions that will restructure how children learn. A comprehensive art education program can enhance the quality of children's education and help achieve excellence in a school system. This document: (1) presents the philosophy underlying comprehensive visual arts education programs; (2) details suggestions on how to put an effective K-12 art education program in place; (3) provides case studies of ways effective programs are being implemented; and (4) lists resources useful in creating a program. A step-by-step process for building a substantive art program is given. Accompanying the document is a 15 minute videotape, "Art for Life," that advocates art education. (MM)

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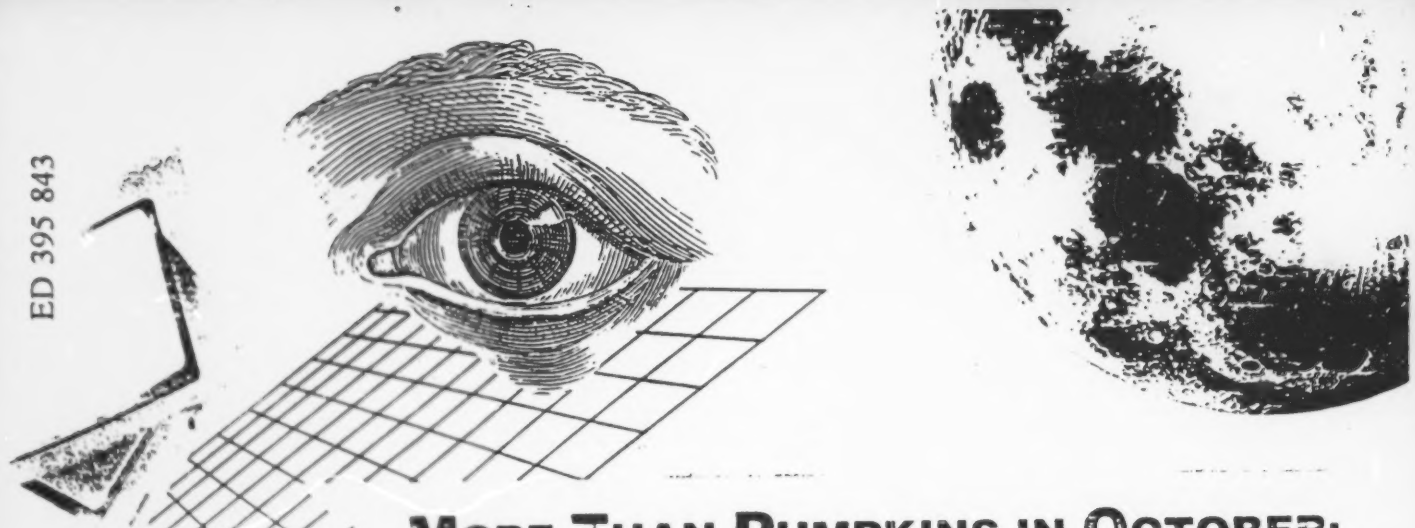

MORE THAN PUMPKINS IN OCTOBER:

Visual Literacy in the 21st Century

A SCHOOL BOARD MEMBER'S GUIDE TO ENHANCING STUDENT ACHIEVEMENT THROUGH ART EDUCATION

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A SCHOOL BOARD MEMBER'S GUIDE TO
ENHANCING STUDENT ACHIEVEMENT THROUGH ART EDUCATION

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MORE THAN PUMPKINS IN OCTOBER:

Visual Literacy in the 21st Century

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"FOUR OR FIVE YEARS AGO, ALL YOU WOULD SEE AROUND HERE WOULD BE PUMPKINS IN OCTOBER AND TURKEYS IN NOVEMBER. BUT IF YOU WALK INTO ONE OF OUR SCHOOLS NOW, YOU WILL WALK INTO ART."

Hal Wildung
Coordinator of
Comprehensive Arts
Robbinsdale (Minnesota)
Independent School
District 281

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DEAR SCHOOL BOARD MEMBER:

As gatekeepers to education change, you and your fellow school board members face decisions that will restructure how children learn. A basic question school boards must address about the world in which today's children live is: "In this age of images and high technology, how can schools compete for students' attention and prepare them to enter a competitive economic environment in a culturally diverse, visually oriented world?" Many believe that a crucial part of the answer lies with the arts.

More Than Pumpkins in October: Visual Literacy in the 21st Century demonstrates how a comprehensive art education program can enhance the quality of children's education and help achieve excellence in a school system. Such art education programs are critical to fulfilling the goals of education reform and meeting parents' expectations that their children develop the skills and attributes to succeed in the 21st century: critical thinking, problem-solving, and decision-making skills; the capacity to weigh meanings and make evaluations and informed judgments; the ability to work cooperatively within groups; appreciation of different cultures and points of view; and self-esteem, imagination, and creativity. Today's parents, educators, and business leaders consider these skills and attributes vital to America's progress. According to the first annual report of the National Education Goals Panel, "a full appreciation of the fine arts" is a competency "that our schools must foster if we are to produce fully educated and well-rounded citizens of tomorrow." According to the U.S. Secretary of Education, "...the arts ought to be integrated into most of what we teach."

This guide resulted from a partnership between the National School Boards Association, which long has recognized the value of art education in the educational development of children, and the Getty Center for Education in the Arts, which is dedicated to improving the quality and status of art education in the nation's public schools. Exemplifying the NSBA's support for art education is the resolution it passed in 1990 urging local school boards "to establish and maintain comprehensive, multifaceted arts education programs in their school districts...." The resolution points out that art education, as part of a comprehensive program of studies, can help develop skills that serve students of all economic and ethnic backgrounds in all areas of life.

Initially distributed to 15,376 school boards across the nation, *More Than Pumpkins in October* presents school board members with:

- *the rationale for comprehensive visual arts education within the K-12 core curriculum;*
- *suggestions on how to implement such art education programs;*
- *case studies of how several effective programs were put in place;*
- *a list of resources available to those seeking to establish comprehensive visual arts education in their schools; and*
- *a 15-minute videotape advocating art education, entitled* Arts for Life.

This publication focuses on developing visual literacy through visual arts education; it also supports the teaching of all of the arts as a way to provide a

higher quality of education for every child. Accordingly, the resources section includes additional information on performing arts organizations devoted to music, dance, and drama education.

We encourage you to read *More Than Pumpkins in October* and share it with others, to learn from the case studies, to explore the resources section, and to watch the videotape. We hope the materials give you a new understanding of the important role art education plays in student achievement and lead you to develop comprehensive visual arts education programs in your own districts. It is through such programs that we will enhance the quality of education and meet the emerging demands of the coming century.

Thomas A. Shannon
Executive Director
National School Boards Association

Leilani Lattin Duke
Director
Getty Center for Education in the Arts

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EXECUTIVE SUMMARY

IT'S AS SIMPLE AS ABC. Art is Basic to the Curriculum. Inclusion of substantive art education provides balance and depth within the K-12 core curriculum. It helps create well-rounded graduates prepared to succeed in the 21st century.

The visual arts help students understand and relate to the multicultural world in which they live. A comprehensive visual arts program provides an overarching framework that fosters interdisciplinary tie-ins throughout the curriculum.

The four necessary components of this type of multi-faceted, comprehensive visual arts program—sometimes referred to as discipline-based art education or DBAE—are art history, art criticism, aesthetics (understanding the nature of art), and art production. There is a growing awareness nationally of the need for this type of in-depth art education, and more than 37 states have adopted frameworks that reflect this approach. An increasing number mandate art education for high school graduation and others require it for college entrance.

While an effective K-12 visual arts education program includes the making of art, it also involves much more. It is a way of teaching and seeing art, a comprehensive approach that draws its content from disciplines that lead students to understand art's role in time, place, and culture (art history); to make reasoned interpretations and judgments about artworks (art criticism); to philosophize about the nature of art, beauty, and the experience of art (aesthetics); and to create expressive images (art production).

Putting in place the type of comprehensive visual arts education program discussed in this publication is a way school board members can create a counterbalance to rote learning and multiple-choice tests. Art education enhances learning across the curriculum. It expands and refines students' imaginations while developing their critical thinking and reasoning skills. Such a program creates an in-depth K-12 core curriculum that provides learning opportunities necessary for students to receive a complete education.

The need for educated perception is gaining additional importance as visual images take on more and more societal importance and our world becomes increasingly visually oriented. Today's students have grown up accustomed to the fast-paced images on television and in videos. As a result, they often think in visual terms and respond best to instruction that has strong visual components.

Just as it's generally accepted that "a picture is worth a thousand words," learning-styles research has shown that the visual arts can spark disciplined inquiry in many students, especially those who do not respond well to language-only, lecture-type instruction. Because the arts help schools move beyond words-alone instruction and enhance an interdisciplinary approach to learning, comprehensive visual arts instruction can help teachers expand and even open new pathways to learning for many students.

The lasting dividends of a comprehensive visual arts education program include numerous skills needed in life. Such a program helps students:

- *learn to solve problems and make decisions;*
- *build self-esteem and self-discipline;*
- *develop informed perception;*
- *build skills in cooperation and group problem-solving;*
- *develop the ability to imagine what might be;*
- *learn to weigh meanings and evaluate what is seen;*
- *appreciate, understand, and be aware of different cultures and cultural values.*

This publication presents school board members with the philosophy underlying comprehensive visual arts education programs; details suggestions on how to put an effective, K-12 art education program in place; provides case studies of ways effective programs are being implemented; and lists resources to turn to when creating a program. It helps answer questions about the value of art education and provides a step-by-step process for building a serious and substantive art program.

PART 1. THE IMPORTANCE OF ART EDUCATION

WHY DO STUDENTS NEED SUBSTANTIVE ART EDUCATION? What exactly can art education be and how can it promote creativity and enrich students' educational development? What is involved in putting together a quality K-12 visual arts program? And what can art education add to the development of the whole child? As a school board member, these are the types of questions you want answered.

It's likely, however, that these and other questions about art education haven't been dealt with during your school system's curriculum discussions. Too often in the past, the main arguments for art instruction have been "soft," emotional ones rather than cognitive ones, usually along the lines of "art is good for stuents" and that including it in the curriculum is the "right thing to do."

Such arguments aren't compelling enough these days, when parents want an education for their children that will enhance overall competence and ability to achieve. But there are sound arguments that the inclusion in basic curricula of comprehensive visual arts education (and its new type of art education coursework) is increasingly necessary if students are to receive a complete and balanced education.

"A BROAD EDUCATION THAT INCLUDES THE ARTS HELPS GIVE CHILDREN A BETTER UNDERSTANDING OF THEIR WORLD. . . . WE NEED STUDENTS WHO ARE CULTURALLY LITERATE AS WELL AS MATH AND SCIENCE LITERATE."

Paul Ostergard
Vice President of Corporate Contributions
Citicorp

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"ART IS HUMANITY'S MOST ESSENTIAL, MOST UNIVERSAL LANGUAGE. . . . NOW MORE THAN EVER, ALL PEOPLE NEED TO SEE CLEARLY, HEAR ACUTELY, AND FEEL SENSITIVELY THROUGH THE ARTS. THESE SKILLS ARE NO LONGER JUST DESIRABLE. THEY ARE ESSENTIAL IF WE ARE TO SURVIVE TOGETHER WITH CIVILITY AND JOY."

Ernest L. Boyer
President
Carnegie Foundation for the Advancement of Teaching

A complete education that prepares students to succeed in the 21st century should include a comprehensive visual arts program as an integral part of the K-12 curriculum. Because it fleshes out the core curriculum beyond the bare-boned basics, art education is a 21st-century essential that helps create well-rounded graduates with multidimensional interests and capabilities.

Further, a growing body of evidence from classrooms indicate that strengths gained in the study of art carry over into other subject areas. Skillfully taught and integrated into the general curriculum, the arts help achieve many of the aims of education reform. A study of the arts gives children the tools to see and make valid judgments about their environments. The arts also provide an effective bridge to understanding and appreciating other cultures.

An educationally substantive, sequenced, comprehensive visual arts program expands knowledge and contributes to developing students' reasoning capabilities. It helps students develop concentration and encourages them to think critically. In today's increasingly visual and interconnected world, comprehensive visual arts education teaches students to be visually literate and multiculturally

sensitive and aware. In addition, using art images when teaching math, science, geography, literature, and other subjects can increase student learning and improve attitudes toward learning. Such a program is academically worthwhile and provides opportunities for all students, not just budding artists. As in other subjects, student learning can be evaluated through graded homework, classroom assignments, studio work, portfolios, and tests. An *effective* art education program is more like other parts of the curriculum than unlike.

Increasingly, the reasons for providing art education are becoming clearly understood and widely supported. National organizations, including the Council of Chief State School Officers, the Council for Basic Education, and the National Conference of State Legislatures, endorse this comprehensive approach to visual arts education. In 1990, for the first time, the National School Boards Association's Delegate Assembly passed a resolution on art education. The resolution reads:

"NSBA urges local school boards to establish and maintain comprehensive, multi-faceted arts education programs in their school districts as a means of:

A. providing students with training and experiences in the aesthetic qualities of the world around them;
B. allowing them to express themselves through the arts; and
C. developing in them an appreciation for the arts as an expressive record of mankind's development."

When put in place, such programs provide knowledge and skills as well as enrichment. They engage not only students' hands but also their minds. Furthermore, such programs have the potential to benefit *all* students, from *all* economic, social, racial, and ethnic backgrounds.

"THERE ARE FOUR REASONS WHY ARTS EDUCATION IS IMPORTANT: TO UNDERSTAND *CIVILIZATION*, TO DEVELOP *CREATIVITY*, TO LEARN THE TOOLS OF *COMMUNICATION*, AND TO DEVELOP THE CAPACITY FOR MAKING WISE CHOICES AMONG THE PRODUCTS OF THE ARTS."

Toward Civilization: A Report on Arts Education
National Endowment for the Arts [italics added]

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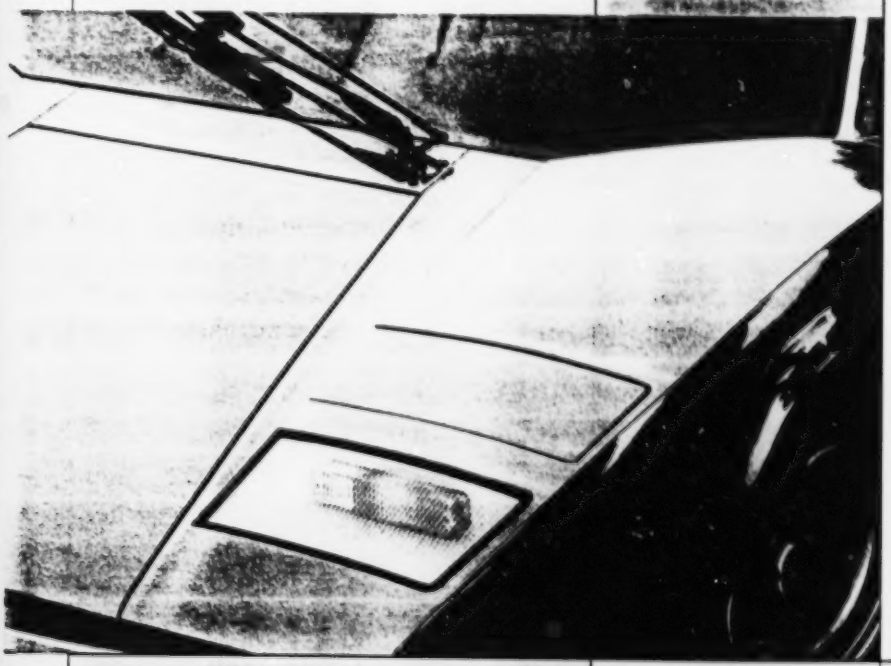
"TO GROW UP WITHOUT THE OPPORTUNITY TO DEVELOP. . . SOPHISTICATION IN ARTS APPRECIATION IS TO GROW UP DEPRIVED."

John Goodlad
Educator and Author



This manual, written specifically for you in your role as a school board member, presents the philosophy underlying substantive, comprehensive visual arts education programs; details suggestions on how to put an effective, K-12 art education program in place; provides case studies of ways effective programs are being implemented; and lists resources to turn to when creating a program. It should help answer your questions about the value of art education and provide a step-by-step process for building a serious and substantive art program in your district.

Why the visual arts?

It's as simple as ABC. Art is Basic to the Curriculum. Without incorporation of comprehensive visual arts education in the core curriculum, a student's schooling is void of essential learning opportunities and thus incomplete. Art education helps provide a thorough, balanced learning experience for all students.

While an effective K-12 visual arts education program includes the making of art, it also involves much more. The four necessary components of a comprehensive visual arts program—sometimes referred to as discipline-based art education or DBAE—are art history, art criticism, aesthetics (understanding the nature of art), and production of art. (More on these four visual arts disciplines shortly.) There is a growing national awareness of the need for this type of comprehensive approach to teaching art. Already more than 37 states have adopted frameworks that reflect this approach to art education. An increasing number of states mandate art education for high school graduation and/or require it for college entrance.

The value of art education to schoolchildren often is vastly underrated. Many people—including many school board members—hold beliefs about art education that result in its relegation to the margins of the curriculum. This may be because they did not have substantive, comprehensive visual arts instruction during their own schooling.

The art education program that results from following the guidelines presented in this publication will be a multidimensional one that helps develop the whole child. It will help students become better learners by teaching them to analyze relationships, interpret meanings, make judgments, and work toward completing goals.

"An inability to cope with conflicting visions about what is right, good, or beautiful is the surest path to tyranny. . . . When well taught, the arts free the mind from rigid certainty."

Elliot W. Eisner
Professor of Education and Art
Stanford University

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"When this approach succeeds, the average citizen of this country will no longer preface any remark about art with the disclaimer 'I don't know much about art.' Instead that person will know a good deal about art. That person will be empowered to survive in an increasingly visual world."

Mary Erickson
Professor of Art Education
Arizona State University

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Such a program trains students to solve problems in different ways, helping them develop the conceptual underpinnings needed to cope with ambiguity in situations where there is no immediate right or wrong answer or where there are several ways to arrive at a solution. It serves as a counterbalance to rote learning and multiple-choice tests by helping to expand and refine the imagination and to develop critical thinking and reasoning skills.

In many school systems, current visual arts programs need to become more subject-based and content-driven. In addition to having students make art, it is also valuable to expose them to art and to help them understand art through more substantive programs that are evaluated, accountable parts of the curriculum.

The need for art education is gaining additional importance as visual images take on more and more societal importance and our world becomes increasingly visually oriented. Today's students have grown up accustomed to the fast-paced images on television and in videos. As a result, they often think in visual terms and respond best to instruction that has strong visual components.

"HUNDREDS OF WORDS CANNOT DESCRIBE AN ACT OF HEROISM AS POIGNANTLY AS THE IMAGE OF THE CHINESE STUDENT STANDING IN THE PATH OF AN ARMORED TANK IN TIANANMEN SQUARE. THIS IS NOT TO DENIGRATE THE POWER OF WORDS, BUT RATHER TO SAY THAT THE DEFINITION OF LANGUAGE IS BROADER THAN JUST VERBAL AND WRITTEN COMMUNICATION."

Leilani Lattin Duke
Director
Getty Center for Education in the Arts

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"PEOPLE WHO CAN COMMUNICATE THROUGH THE SUBTLETIES OF THE ARTS WILL HAVE THE SKILLS AND UNDERSTANDING THAT OUR 21ST-CENTURY ECONOMY WILL REQUIRE."

Thomas H. Kean
President
Drew University
(and former governor of New Jersey)

Writing in the *New York Times*, Robert W. Pittman, a senior executive at Time Warner Inc. and a creator of the MTV cable network, notes "because of TV perhaps, TV babies seem to perceive visual messages better: that is, through sense impressions. They can 'read' a picture or understand body language at a glance . . . . Whether we like this new multidimensional language or not, it is here. Only by learning to conduct a dialogue that conforms to its grammar can we improve the chance of affecting change in those whom we so desperately need to reach."

Because the world is becoming increasingly oriented to visual communication, it is becoming more important that today's visually attuned students receive training in interpreting and making informed judgments about the meanings of visual images. Put another way, schools must help them develop educated perception, providing training so that students will understand what they are seeing, who is presenting the images, and why the images are being shown to them.

A comprehensive visual arts program enables students to interpret images that come into their lives on television, in magazines and newspapers, on billboards and albums and compact disc covers. It can help them understand diversity, be comfortable with ambiguity, and articulate similarities and differences among cultures.

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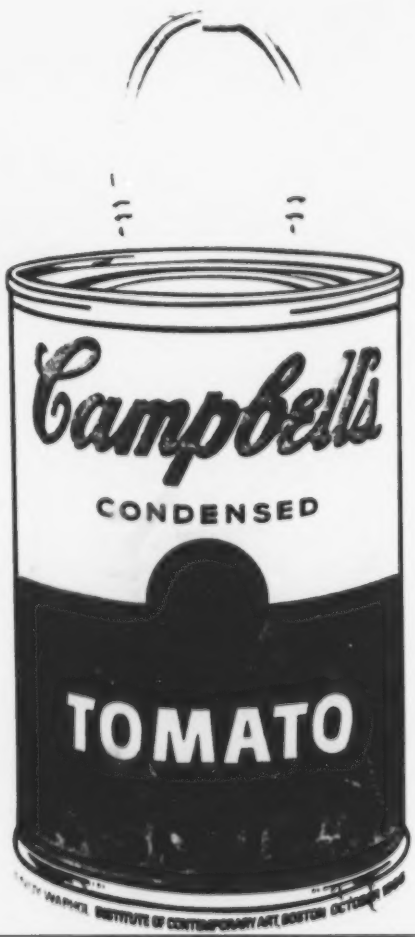
Art education helps students develop the type of practical creativity needed to meet the challenges of a competitive world. As Drew University President Thomas H. Kean wrote while he was governor of New Jersey, "The engineer who has studied painting will grasp the 'utility' of beauty in a world of increasingly sophisticated design. . . . Creativity and expressiveness will be valuable commodities in an economy that places a premium on adaptability." Noting that businesses need to hire workers with basic skills that include problem-solving, listening, negotiating, and knowing how to learn, President Kean goes on to say, "art may well provide the best career training a solicitous parent could hope for."



"As part of a comprehensive program of studies, arts education can develop creative thinking skills that American youngsters can apply to all areas of their lives. Arts education is inclusive: it can benefit students of every economic, social, racial, and ethnic background, allowing expression of self, expansion of cultural boundaries, and understanding of mankind's development."

Thomas A. Shannon
Executive Director
National School Boards Association

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As the world moves toward a global economy, the multicultural nature of art helps provide a window into other cultures and heighten awareness of the international community. Visual language is a language we share with all other cultures; having access to this language provides skills for cross-cultural communication and understanding.

This multicultural dimension of art education takes on increasing importance as American school enrollments become more demographically diverse. As Bill Honig, California's superintendent of public instruction, notes, "the United States in particular owes a cultural debt to just about every part of the globe. As the diversity and numbers of [the] student population continue to grow, the power of the arts to show our children their common humanity and build bridges of understanding should not be underestimated."

The facts about comprehensive visual arts education

Art education builds knowledge, abilities, and creativity. Creating and understanding often involve solid, rigorous work—as any board member who has built a budget or helped craft policy knows. It's no accident that "build" and "craft" are both art terms.

It's time to knock down some old stereotypes about art education. "The way it was" is a long way from what can be. So, put aside your memories and assumptions and discover the kind of mind-building K-12 art education program your school system can create.

A well-constructed comprehensive arts education program is a building block in a vital, varied curriculum. It presents the chance to augment, complement, and interweave other disciplines. Art education gives unique insight into what it means to be human by providing a means for understanding history and expressions of cultures and civilizations.

Teachers know that words alone are not enough. Just as it is generally accepted that "a picture is worth a thousand words," learning-styles research has shown that the visual arts are able to spark disciplined inquiry in many students, especially those who do not respond well to language-only, lecture-type instruction. Because the arts can help schools move beyond one-dimensional instruction and enhance an interdisciplinary approach to learning, comprehensive visual arts instruction expands and even opens new learning pathways for many students.

"Four or five years ago, all you would see around here would be pumpkins in October and turkeys in November. But if you walk into one of our schools now, you will walk into art."

Hal Wildung
Coordinator of Comprehensive Arts
Robbinsdale (Minnesota) Independent School District 281

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"Art has become the glue that holds the school system curriculum together. At this point, it supports every subject and gives us a focus we never had before."

Nelson Towle
Former Executive Director Instructional Support Services Sarasota County (Florida) Schools

Visual arts education provides ways for students to express themselves both nonverbally and verbally. Perception, imagination, and creativity are among the nonverbal skills art education helps develop. Among the verbal skills are an expanded vocabulary, development of metaphorical language, and skills related to critical thinking. These skills are among the most rewarded competencies in later life.

In fact, the lasting dividends of a comprehensive visual arts program include numerous skills needed in life. Such programs help students:

- *learn to solve problems and make decisions;*
- *build self-esteem and self-discipline;*
- *develop informed perception;*
- *build skills in cooperation and group problem-solving;*
- *develop the ability to imagine what might be;*
- *learn to weigh meanings and evaluate what is seen;*
- *appreciate, understand, and be aware of different cultures and cultural values.*

In the onslaught of education reform efforts, a variety of subjects are vying for inclusion in core curricula. Rather than cutting back on art as some suggest, now is the time to include art *and* to improve the quality of art education. To include art education in core curricula is fully compatible with reform efforts to create excellent schools and competitive students.

What a comprehensive visual arts curriculum should include and achieve

When an art curriculum teaches only art production, it's as incomplete as a literature curriculum that teaches only creative writing or a chemistry lab without a text.

Comprehensive visual arts education is part of the basic K-12 curricular program and consists of more than taking studio/production courses. It goes beyond holiday arts and crafts. It reaches more than a small pool of talented students.

"By being able to use the visual arts, teachers realize they have a whole new way to reach students who have trouble with abstract ideas; they can show them and help cement the concepts."

Eileen Babcock
Professional Development Consultant
Montebello (California) Unified School District

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"Through using the visual arts I've been able to reach children I couldn't reach doing anything else. It's a way of winning them over to their own articulate selves by increasing their vocabulary and understanding."

Toni Ann Gomez
First Grade Teacher/Bilingual Classroom
Montebello (California) Unified School District

Such a curriculum stands on its own, yet fits well with efforts to teach other core academic subjects across the curriculum; it has the ability to tie in with courses such as history, math, social studies, economics, literature, and language arts. And, like those subjects, art education should be held accountable by an evaluation/assessment procedure. (Specific examples of how visual arts programs are able to provide an interdisciplinary framework are given in the case studies for Nevada's Clark County School District and Tennessee's Cleveland City School System in Part 3.)

A comprehensive visual arts curriculum should integrate ideas, skills, knowledge, values, and creative ability from four art disciplines:

1) **art history**, which allows students to understand and appreciate works of art from different cultures, places, and times;
2) **art criticism**, which allows students to analyze and evaluate the structure, meaning, and significance of works of art and to make reasoned interpretations and judgments about them;
3) **aesthetics**, the inquiry into understanding the nature, beauty, and experience of art, which allows students to formulate opinions about art and to articulate them using appropriate vocabulary;
4) **art production**, which allows students to present their ideas and feelings by creating expressive images in one or more of the visual art forms.

When examining the content of an art education program, the following points should be part of a basic checklist:

- *It should be a component of the school system's core curriculum.*
- *It should be taught districtwide.*
- *It should be taught at all levels of the K-12 curriculum.*
- *It should be based on a written, sequenced curriculum where content builds on earlier learning.*
- *It should integrate with other portions of the curriculum.*
- *It should be taught to all children, not just to those who are identified as having talent or who express interest.*
- *It should provide encounters with authentic works of art from various cultures through museum visits, artists in the school programs, and other community resources.*
- *It should go beyond holiday arts and crafts, drawing its content from the four visual arts disciplines.*
- *It should be assessable. Both teachers and students should be held accountable for what is learned in art classes.*

If education is to become all it can be, school board members need to take a leadership role in putting in place a comprehensive visual arts education program. By taking decisive action, the board makes an important, far-reaching curricular decision for local schools and meets its responsibility to provide students with a complete and high-quality education.

"When members of a society wish to secure that society's rich heritage, they cherish their arts and respect their artists. The esteem with which we regard the multiple cultures offered in our country enhances our possibilities for healthy survival and continued social development."

Maya Angelou
Poet and Author

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"Education must give space—albeit in a crowded curriculum—to the arts, which connect thinking and feeling in the aural and visual worlds."

Robert R. Spillane
Superintendent
Fairfax County (Virginia) Public Schools

According to one school board member, "I'm a 20-year board member in the Montebello (California) Unified School District. This is where I grew up. So, I now am on the school board in the same community where I attended school.

"When I was going to school here, there was no formal education in art. I didn't know how to go to a museum and understand what I was seeing. I might look at a painting and say 'Oh, look how old this one is.' But I didn't know how to talk *about* the painting. When my daughters were in school, they were told to draw and copy art. It had no meaning; it was rote. It did not have any self-expression. I realize now I was short-changed in my education, and so were my daughters.

"Ten years ago, I'd say the majority of our board was not comfortable talking about art or familiar with many specific artists. Now, through learning about art education and having our board implement an art program, I finally feel comfortable going to museums. I look to see what an artist is trying to say and the ways colors, shapes, and forms are used. I'd say the whole board has a new understanding of art at this point. Our art education program, which has been in place about six years now [since 1985], has made us all much more visually aware.

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"If there were any board members who were doubters about the virtues of art education, it probably was the presentations students made and continue to make to our board that convinced us of its worth. These students are comfortable talking about specific artists and styles. They are much more aware of colors and shapes than my classmates and I were. You can tell this even from things like their clothes and the way they coordinate the colors. Art is becoming part of the everyday living process for them.

"Our district's art program is [implemented] throughout the entire curriculum. In the earliest grades, we teach children to count colors. Is that not math? Art is a method, a tool used in many learning situations. You give youngsters a box of crayons in a science course and teach them about mixing colors. Is that not art? Art has the capability of interacting with all other disciplines. In history and geography classes you can talk about what country an artist lived in and what kind of life he or she lived. Art opens whole new avenues for discussions.

"I wish I had known years ago what I know now about art. Like reading, writing, and doing math, art is a basic and a basis for all types of education. We have seen the results here from acknowledging it as a basic.

"I WORK IN THE MENTAL HEALTH FIELD, AND AS A CLINICAL SOCIAL WORKER, I KNOW THAT THE ARTS ARE PART OF WHAT MAKES A WHOLE PERSON AND WHAT ROUNDS A PERSON OUT. I THINK MORE PARENTS AND COMMUNITY PEOPLE ARE APPRECIATING THIS AND REALIZING THE IMPORTANCE OF THE ARTS."

David Southward
School Board Member
Robbinsdale (Minnesota) Independent School District 281

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"COMPARING SIGNIFICANT WORKS OF ART FROM A VARIETY OF CULTURES HAS THE CAPACITY TO CARRY INDIVIDUALS BEYOND THEIR ANCESTRY AND BACK AGAIN."

Eldon Katter
Professor of Art Education
Kutztown University

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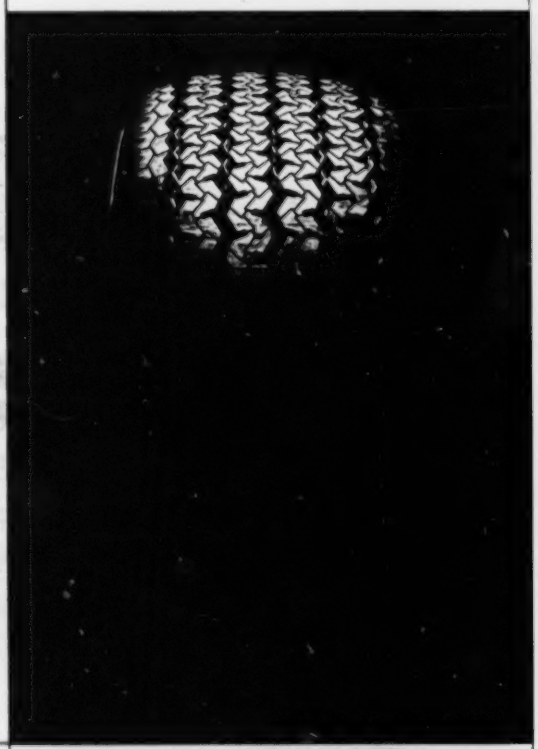
"STUDY IN THE ARTS IS IMPORTANT PREPARATION NOT ONLY FOR COLLEGE BUT FOR LIFE."

George H. Hanford
Former President
The College Board

"My advice to other school board members would be, please, keep an open mind about comprehensive visual arts education. Stop and think about it and what it has to offer. It is the type of life-enriching instruction you would wish to give your own children and grandchildren. As a board member, you are in a position where you can give it to *all* children."

Eleanor Chou
School Board Member
Montebello, California

The following sections present a step-by-step process for building a substantive art education program and case studies of effective programs.



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PART 2. PROCESS AND PROCEDURES: PUTTING THE PIECES IN PLACE

Assessing art education programs

THIS SECTION DISCUSSES THE TYPE OF NITTY-GRITTY, how-to information school board members need to know when developing a visual arts policy and putting in place a written, sequenced, districtwide art curriculum.

School boards can put comprehensive visual arts programs in place by developing carefully articulated curriculum programs and policies. Some boards choose to include visual arts education as part of overall curriculum adoption; others opt for the creation of a specific visual arts policy.

With either approach, ambiguity, confusion, and trouble are avoided by a board putting its beliefs and goals in writing. Clearly written programs and policies that reflect thorough background research, reasoned judgment, and careful planning help guarantee that program philosophy will be followed faithfully.

As your board ponders art education issues, it's helpful to know that the National Art Education Association (NAEA) has developed a comprehensive checklist for school board members to use when assessing the current quality of art

"EVER SINCE THE REFORM MOVEMENT BEGAN AROUND 1984, WE'VE BEEN LOOKING AT WAYS OF REQUIRING MORE BALANCE IN EDUCATION. WE OWE IT TO OUR CHILDREN TO GIVE THEM AN EDUCATION THAT WILL DEVELOP THE WHOLE CHILD, WILL DEVELOP AN AESTHETIC UNDERSTANDING AND APPRECIATION. THEY HAVE TO KNOW THE ARTS REPRESENT THE HIGHEST ASPIRATIONS OF MANKIND—THAT WE HAVE A CULTURE."

Richard Pioli
Director
Division of Aesthetic Education
Montgomery County (Maryland) Public Schools

education in their schools and writing visual-arts program policy. The checklist questions cover crucial categories, such as program intent; curriculum content; teaching process; equipment, materials, and supplies; and professional development. Among the questions school board members are asked to consider are:

- *Do the written policies and goals of the district include the study of art?*
- *Is there a written art curriculum, K-12, that includes art history, art criticism, studio practice, and aesthetics?*
- *Is art related to other subjects in the curriculum so as to contribute its unique insights into those subjects (for instance, bringing works of art into social studies classes to demonstrate the values and ideas of various times and cultures)?*
- *Are there specific competency goals and measures listed in the curriculum that focus on basic learning skills?*
- *Are teachers involved in assessing and updating the art curriculum?*
- *Is there someone to oversee the district's art program?*
- *Is there ongoing staff development in art education for art teachers and other instructional personnel?*

(For a copy of the complete NAEA checklist, write to the association at the address given in the Resources section.)

The preceding checklist reflects many of the issues that need to be considered when creating and implementing a districtwide, K-12, comprehensive visual arts program. As is the case with other subject areas, the program that results should be broad enough to allow discretionary action, but specific enough to give clear guidance.

As with the creation and implementation of most programs, specific time, money, talent, and evaluation issues involved in art education have the potential to become stumbling blocks and need to be addressed especially carefully. The following sections cover some of the key points that need to be dealt with and/or spelled out.

QUESTIONS AND ANSWERS

Q: How should a board set up and put in place a comprehensive visual arts program?

A: The impetus for a revised and expanded art education program may come from the grassroots up, from the top down, or even from outside your school system. However the realization of the need for such a program begins, the first steps toward its creation remain the same. Early on, your board discussions should deal with supervisory issues, curriculum creation or selection, and how best to communicate the changes to the public. Getting the process underway often requires a mix of boldness and patience.

A key to the effective implementation and continued success of a substantive, comprehensive K-12 visual arts program is a knowledgeable districtwide art supervisor to direct the program and take the lead in curriculum matters. This person, who may already be within the district as an art specialist or curriculum specialist, needs to be given the responsibility to oversee the K-12 art education program, not just coordinate art teacher efforts. To do the job most effectively, the supervisor should have an understanding of the nature of art instruction, a familiarity with art-education curricular issues, and the ability to supervise, advise, and lead those involved in art instruction.

"What is knowable in art—and hence, what is teachable—is richer and more complex than most art curricula would suggest. . . . Art is an academic subject with its full share of intellectual content rather than a magical, mystical, metaphysical experience of some sort."

Harlan Hoffa
Associate Director
Center for Policy and Evaluation Studies in the Arts
Pennsylvania State University

To help the public understand the direction in which the art education program is moving, the board might want to work with the school system's communications or public relations department to create a press release or brochure that details the nature and content of comprehensive visual arts instruction. It's also a good idea for each board member to prepare his or her own short, clear statement on the subject. One board member might choose to focus on the role of the visual arts in educating the whole child. Another might prefer to point out that well-rounded, culturally aware graduates are precisely the kinds of employees industry is calling for in the 21st century.

As the art program is put in place, your board needs to make sure adequate instructional time for art is provided; state clearly that art education is regarded as a basic part of every student's general education; arrange for teachers and administrators to learn about comprehensive visual arts education; and provide for texts, instructional resources, and art materials as a part of the overall funding provided to implement and sustain quality K-12 art education.

Q: What kind of evaluation structure and procedure should be used with a visual arts program?

A: Art education needs the same type of evaluation procedures that a reading or math curriculum needs. At a minimum, the program should be provided with a districtwide art supervisor to coordinate and direct art instruction; it is essential that someone have the job responsibility of overseeing the program's implementation and continued success. Optimally, the art program should be taught by certified art teachers.

Comprehensive visual arts education must be held accountable if it is to succeed. The K-12 art program should be sequential, at any point building on what went before and preparing for what is to come. Student performance can be and should be assessed through graded homework, classroom assignments, studio work, portfolios, and tests.

"Through the arts, we comprehend the world's finest aspirations as well as its realities."

Frances D. Fergusson
President
Vassar College

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"An artless school is an impoverished place reflecting a set of values that bodes ill for our society."

Elliot W. Eisner
Professor of Education and Art
Stanford University

It is also essential that a school-board-created structure provide for art education to remain district-driven. Without effective in-place evaluation for students and teachers and evaluation systems that allow for investigation and feedback, an art program runs the risk of becoming fragmented, idiosyncratic, and isolated outside of the core curriculum.

Q: Who should teach art?

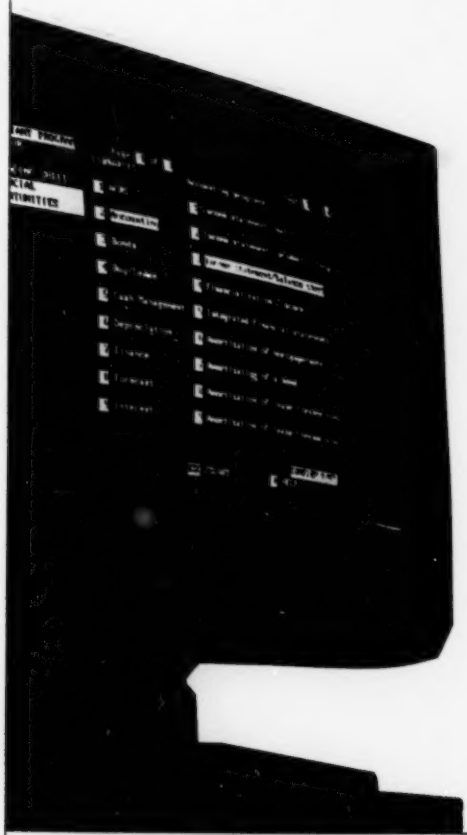
A: There is much discussion on this topic within the art education community. In an ideal world, all students would be taught by certified art specialists, and this is the case in some regions of the country. In other regions or districts that likelihood is slim. It is almost always possible, however, for students to be instructed by teachers who have received staff development training in art geared to specific student age levels and who use a substantive curriculum to guide them.

And there are certain advantages to this teaching-classroom-teachers-to-teach-art approach at the elementary school level. "There are people who say it would be nice to have the art teacher teach everything," says Hal Wildung, coordinator of comprehensive visual arts in the Robbinsdale, Minnesota, schools, where team teaching (classroom teachers working in conjunction with an art specialist) is used at the elementary school level. "But I can tell you that we have a lot of elementary art teachers who feel there is good advantage to team teaching, and I do too. The elementary teachers see kids bringing concepts and vocabulary that they've

learned in the art class into their work in other disciplines. This is really one of the strong points of our program, because so many [classroom] teachers are now seeing opportunities for interdisciplinary work —with language arts, with science, with other subjects."

In the Haverford, Pennsylvania, schools, certified art teachers have sole responsibility for art instruction in the elementary grades. "We have a long history of using specialists. They have specific training we think is important," explains Gerald Hogan, the school system's director of curriculum.

As demonstrated by the case studies that follow, effective comprehensive visual arts instruction can be developed in a number of ways, using teaching approaches that take local circumstances into account. The keys to success: a supportive environment, adequate resources and policies, and a mix of imagination and the determination to succeed.



"ART IS INDEED AN ABSOLUTE NECESSITY, AN ESSENTIAL PART OF LIFE. THE SKEPTIC MIGHT DISAGREE. HE WOULD POINT TO FOOD, SHELTER, AND CLOTHING AS TRUE ESSENTIALS. BUT ART PROVIDES THE FOOD, SHELTER, AND CLOTHING OF SOMETHING WITHIN US, SOMETHING THAT HAS ALWAYS BEEN THERE AND MUST BE SATISFIED AS SURELY AS OUR STOMACHS. MY POINT IS VERY SIMPLE—IF FOOD AND SHELTER GIVE US LIFE, ART GIVES US SOMETHING TO LIVE FOR."

Thomas H. Kean
President
Drew University
(and former governor of New Jersey)

Q: WHAT IS THE BEST WAY TO PROVIDE STAFF DEVELOPMENT?

A: As with any type of staff development activities, "teacher friendly" sessions that build on the excitement of colleagues and peers get results. Among some of the most effective ways of explaining substantive comprehensive visual arts education to teachers—and winning them over to the concepts—are specialized, intensive summer training institutes followed up by the use of building-level and/or district-level art-education leadership teams that work with the district's visual art supervisor.

Creation of such teams often is of special importance for elementary school art specialists who teach in several schools and may not otherwise cross paths with other art specialists within the school system. As David E. Templeton, professor of art education at Western Washington University in Bellingham, Washington, puts it, their often isolated existence calls out for a "triple A emergency service for the all alone art teacher."

If art education that includes art history, art criticism, and aesthetics in addition to studio art is to be effective districtwide, it is also important that principals receive training that helps them understand and buy-in to what, for them, might be a new teaching direction.

Outside experts and speakers (university art education consultants and state department of education personnel, for instance) can often be exceedingly helpful in providing insight, overview, and the inspiration to participate in a comprehensive visual arts curriculum. Faith Clover, the PK-5 art curriculum specialist in Portland, Oregon, thinks summer institutes for teachers and principals provide the best grounding for a revitalized art education program. "We've found that in summer we have teachers' undivided attention," she explains. "This is a whole new area for them. Intensive summer training allows in-depth time for teachers to be intellectually stimulated and aesthetically nourished."

Clover also notes that art-education training for classroom teachers works best when it's presented "on a show-me basis, preferably presented by their peers or a key person they respect. They resent an outside expert coming in and saying 'you've been doing everything all wrong.'" When training art specialists, Clover says the Portland schools find it most effective to make the process collaborative, "taking a 'let's do this together' approach."

"THE SYSTEMATIC USE OF ARTS EDUCATION CAN HELP OUR CHILDREN USE THEIR LIVES MORE FRUITFULLY. IT CAN HELP GIVE COHERENCE AND STRUCTURE TO EVERYTHING THEY LEARN. IT IS A DIMENSION OF EDUCATION THAT HAS BEEN LARGELY NEGLECTED, OR GIVEN ONLY TOKEN RECOGNITION. THIS IS WHY THE IDEA OF ARTS IN EDUCTION SHOULD BE ONE OF YOUR PRIORITIES AND WHY IT SHOULD BE PURSUED RESOURCEFULLY AND ENERGETICALLY AND, OF COURSE, WISELY."

Leonard Garment
Attorney
(and former
White House adviser)

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"IT SOUNDS PRACTICAL AND HARD-NOSED TO TALK ABOUT CUTTING ARTS PROGRAMS, BUT THE SCHOOL DISTRICT DOING THAT IMPOVERISHES ITS CURRICULUM AND CUTS STUDENTS OFF FROM SOME IMPORTANT—SOME BASIC—KINDS OF LEARNING."

Albert Shanker
President
American Federation of
Teachers

Many school systems have found that once teachers have the chance to discover what art education can be and how it helps integrate various parts of the curriculum, they tend to become willing converts and eager practitioners. Barbara Corrales, visual arts consultant in the Montebello, California, schools says that after teachers there discovered what comprehensive visual arts education was all about, they became strong allies. As she puts it, "it's the energy and enthusiasm from the teachers that keeps everything moving and keeps the program alive."

The bottom line: Teach teachers the realities of comprehensive visual arts education and provide them with administrative support and a visual arts supervisor to turn to for advice, assistance, coordination, and appropriate instructional materials, and chances are your program will take off.

Q: HOW SHOULD TEXTBOOKS AND OTHER INSTRUCTIONAL MATERIALS BE CHOSEN?

A: Selecting texts and instructional materials to be used in comprehensive visual arts education programs should be more similar to your regular textbook selection process than dissimilar. Generally, the same set of academic standards and procedures apply, including detailed investigation of authorship, recent publication (or recent publisher updating/reviewing to ensure continued accuracy), and content objectivity and suitability.

In addition, art textbooks need to be examined carefully to determine whether they address the four visual arts disciplines and have the level of intellectual rigor required by a comprehensive visual arts curriculum. Also, the material covered should not be repetitious, but rather build in a sequential spiral. The color and printing quality of the artworks reproduced in texts and other instructional materials (such as reproductions and games) should also be evaluated.

To date, many school systems report difficulty in finding suitable and totally satisfactory textbooks and instructional materials to use at all levels of the K-12 curriculum. Just one of the problems, as pinpointed by Portland's Faith Clover: Too often art texts "give students the erroneous impression that artists are only dead white men." Nelson Towle, former executive director of instructional support services in the Sarasota County, Florida, schools, notes too that many texts focus only on American and Western European traditions rather than presenting a well-rounded multicultural perspective.

Jerry Pabst, coordinator of art education for the Omaha, Nebraska, schools agrees, also noting that when school systems use art specialists at all grade levels (as Omaha does) textbook evaluators are likely to find art education texts "too basic" and without "enough depth for specialists" to find them useful. For this reason, Omaha art specialists wrote their own curriculum.

"Now kids are learning. They are more sophisticated about art, everything from understanding the use of complementary colors in paintings to learning the difference between objective and subjective statements. They are becoming able to look and see beyond what's on the surface."

Susanne Stein
Elementary School Art Specialist
Haverford, Pennsylvania

"Through artistic projects of size and scope...students acquire not only artistic skills but also knowledge of what it means to carry out a significant undertaking."

Howard Gardner
Co-director
Project Zero
Harvard Graduate School of Education

Reasoned solutions: Many school districts work to resolve textbook problems and curricular holes by buying supplemental materials to be used in conjunction with texts and commercial curricula or even developing their own curricula. These district-created curricular materials have a strong academic basis; combine the four visual arts disciplines (history, criticism, aesthetics, and studio production); draw on the talents of the local, multicultural art community; and are designed to work in tandem with other portions of the K-12 curriculum.

As with any textbook or instructional materials selection, the selection committee should be made up mostly of teachers (in this case, art teachers or classroom teachers who have received visual arts training). Because they will be using these materials, they should have the opportunity to evaluate and choose them.

Conclusion

In some ways, the change to comprehensive visual arts education can be likened to the process individuals go through when learning to use a word processor or computer. Doubt, anxiety, and trial-and-error are all part of the learning process. But once the initial

"worry phase" is over, computer users swear they'll never go back to the old limitations of using a typewriter. That's exactly the way you're likely to feel about comprehensive visual arts education after your board puts it in place.

With comprehensive visual arts education as an integral part of the core curriculum, students receive an education with balance and depth that relates to the world today. They will think of "Michelangelo," "Leonardo," "Donatello," and "Raphael" as more than the names of the Teenage Mutant Ninja Turtles. Their training will help them deal with ambiguity, foster creativity, and understand the world in which they live.

By including the visual arts in the K-12 curriculum, board members are able to promote student knowledge and provide a full, well-rounded, complete education. Comprehensive visual arts education that draws from the disciplines of art history, art criticism, aesthetics, and art production offers basic training that expands student capabilities and builds critical thinking skills.

To create a substantive, comprehensive visual arts program requires a mix of boldness and patience on the part of your board. It may not be accomplished quickly. But the quality education that results—and results for all students—makes the endeavor extraordinarily worthwhile.

"THE VISUAL ARTS ARE SHOWING STUDENTS ANOTHER WHOLE DIMENSION TO THE WORLD AROUND THEM AND BROADENING THEIR INTERESTS."

Eva Wolfe
Principal
Martin Luther King Jr.
Elementary School
Las Vegas, Nevada

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"IT IS DIFFICULT TO IMAGINE A HUMAN SOCIETY WITHOUT THE ARTS. THE ARTS DEFINE WHAT WE MEAN BY CIVILIZATION. THEY ARE PART OF THE FOUNDATION AND FRAMEWORK OF OUR CULTURE....IF THE ARTS OCCUPY SUCH A CENTRAL ROLE IN HUMAN LIFE, SHOULDN'T THEY HAVE A CENTRAL PLACE IN EDUCATION?...IF A PURPOSE OF EDUCATION IS TO ENSURE THE CONTINUITY OF OUR DEMOCRATIC SYSTEM AND ITS VALUES FROM ONE GENERATION TO THE NEXT, THEN WHY AREN'T WE TEACHING THE THINGS THAT BRING US CLOSEST TO THE CORE OF OUR CULTURAL EXPERIENCE?"

Harold M. Williams
President and C.E.O.
J. Paul Getty Trust

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PART 3. CASE STUDIES OF EFFECTIVE ART PROGRAMS

COMPREHENSIVE VISUAL ARTS EDUCATION PROGRAMS gained momentum during the national education reform efforts of the 1980s. At that time, many school systems began to revamp their programs, focusing at the elementary school level as a first step toward K-12 improvement. As a result, comprehensive visual arts education programs are being developed in school systems as diverse as Williamsport, Pennsylvania; Kansas City, Kansas; and Plano, Texas.

This section presents four portraits and five snapshots of effective comprehensive visual arts programs that demonstrate that there is more than one way to put a program in place. Undoubtedly, each of these nine programs will continue to evolve, being fine-tuned and improved in the process.

PORTRAITS

PORTRAIT 1.

Omaha Public Schools
Omaha, Nebraska
(K-12; enrollment: 42,000)

- *55 elementary schools, 9 junior high schools, 7 high schools, and 5 alternative schools*
- *student population approximately 67% white, 27% African American, 4% Hispanic, 1% Native American, and 1% Asian*
- *large, urban school system*
- *comprehensive visual arts program put in place at elementary school level in 1986; at secondary school level in 1987*
- *art specialists teach all art classes at all grade levels*
- *1 hour every other week of art instruction at elementary level, except for fourth and sixth graders who receive 50 minutes per week; 45 minutes per day for 9 weeks for seventh graders and elective for eighth graders at junior high level; elective at high school level*

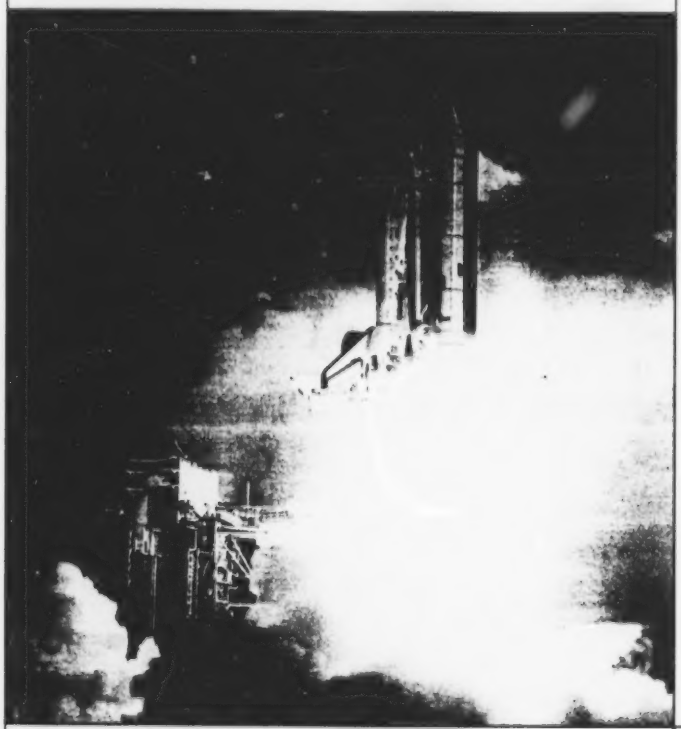
SINCE THE MID–1980s, the Omaha Public Schools have been moving from a visual arts curriculum that was primarily production to one that is sequential, comprehensive, and uses benchmark tests to evaluate student knowledge and progress.

"We wanted to put more depth into the art curriculum," says Jerry Pabst, Omaha's coordinator of art education. "And we wanted to do so in a way that the staff have a big ownership in what we're doing." To that end, the school system provided extensive staff development opportunities and district art specialists developed the K-12 curriculum.

What the Omaha schools have put in place is an art education curriculum that teaches art history, art criticism, aesthetics, and production, plus an additional fifth element they call multicultural education. This fifth area is defined as the conscious, careful inclusion of art produced by various cultures as well as by women and minorities; it also has a focus on equity issues.

Pabst says the school board and staff believed strongly that given Omaha's multicultural population, it wasn't enough to weave a multicultural approach into and throughout the four disciplines of the art curriculum (as most school systems do), that multicultural education needed to stand alone and be evaluated separately within the art program. Or as Joan Frost, assistant supervisor for art education, puts it, "It was a sociological issue. It was something that should have been covered as art history was taught but wasn't."

The Omaha schools, which have a long history of using art specialists, also decided that all parts of the expanded, comprehensive visual K-12 arts program should be taught by art specialists. "Their expertise is in this area, and we think they are able to do the job better than classroom teachers who don't have this type of in-depth training," says Pabst. "We involve the classroom teachers, of course, especially at the elementary school level, but we don't ask them to be responsible for specialized art instruction. The classroom teachers coordinate with the art specialists and do *extensions* of the lessons the art specialists have taught."



As an example of coordination at the elementary school level, Frost points to the written teaching statements art specialists leave with classroom teachers to be posted beside displayed art. The statements discuss what was taught about the work, giving art historical information and general background about it as well. These teaching statements, says Frost, are "very good reinforcements for the children and are also a quiet way to give information about art to adults in the school. Classroom teachers tell us they've often learned something interesting about an artist whose work they had dismissed or didn't know about. This quiet approach also helps more adults in the building begin to value the children's work in this area."

Staff inservice training is held once a month by elementary, junior high, and high school levels. Specialists often are invited to speak, especially on various areas of art history. Art specialist Antoinette Turnquist, who is chairman of the fine arts department at Omaha South High School, says the move to a comprehensive visual arts curriculum has been a "positive experience" for teachers, and the high quality of staff development programs has "helped teachers make the transition and build a program that is truly sequential." She also lauds the in-service training elementary school principals receive, saying it helps guarantee program success at the building level.

The school system also makes use of a "SWART" team (a name mixing "swat team" and "art"), an interchangeable four-person team of art specialists that gives by-invitation presentations on the Omaha visual arts program about once a week to local parent-teacher organizations, community agencies, even other school systems.

Omaha art curriculum committees composed of elementary, junior high, and high school art specialists, school district staff, and community members created the school system's own visual arts curriculum after commercial art education texts and curricula were evaluated and found lacking. "We tested education curricula for a couple of years," says Pabst. "They were all right for classroom teachers teaching art, but there wasn't enough depth for art specialists. They were too basic."

Turnquist agrees, also pointing out that the positive results of the Omaha-developed curriculum already can be seen in the classroom. "Students are becoming more fluent," she says. "They are learning how to make judgments that go beyond personal preference and to support their comments. High school students are coming into my classes communicating verbally and writing well because they care about the subject. I'm not getting any moans and groans when they are asked to critique art or tie bodies of knowledge together."

After developing the K-12 visual arts curriculum, the curriculum committees moved on to developing benchmark evaluation tests. Beginning with the 1989–90 school year, visual arts benchmark tests were put in place at the third, fourth, and seventh grade levels, and Art 1 and 2, Photography 1 and 2, and Pottery 1 and 2 at the high school level.

Every course's benchmark test asks five questions about each of the five areas covered (art history, art criticism, aesthetics, production, and multicultural). Even at the lower grade levels, students are tested on the ability to distinguish such things as what is literal and what is symbolic or to examine and comment on two paintings—for example, being asked to examine paintings by Grant Wood and Thomas Hart Benton for clues on what is being said about midwestern life and values.

Among questions in the high school level photography test might be ones that ask students which of two photographic images looks impressionist, how a specific Dorothea Lange photograph could best be described, and who was the first photographer to espouse previsualization (answer: Edward Weston).

During the 1990–91 school year the first group of tests were refined, and benchmark tests were developed for eighth grade, Art 3 and 4, and Advanced Pottery.

During the next five years, Pabst foresees the school system developing more benchmark tests, refining program evaluation, continuing to bring in outside evaluators and speakers, and expanding the use of computer graphics and other forms of advanced technology in art courses. As he puts it, "We're not finished yet. We're still discovering the possibilities."

For further information, contact: Coordinator of Art Education, Omaha Public Schools, 3215 Cuming Street, Omaha, NE 68131; 402/554-6266.

PORTRAIT 2.

Montebello Unified School District
Montebello, California
(K-12; enrollment: 33,000)

- *17 elementary schools, 6 intermediate schools, and 4 high schools*
- *student population 85% Hispanic, 7% Asian, 6% white, and 2% others*
- *large suburban school system*
- *comprehensive visual arts curriculum put in place in 1985*
- *classroom teachers teach art at the elementary school level (K-6); art specialists teach art in the intermediate schools grades 7-8) and high schools (grades 9-12)*
- *1+ hours per week of art instruction at elementary level; 1+ hours per week for fifth and sixth graders and elective for seventh and eighth graders at intermediate level; elective at high school level*

AS PART OF ITS CONTINUING COMMITMENT TO A K-12 COMPREHENSIVE VISUAL ARTS PROGRAM, the Montebello, California, school system in Los Angeles County places special emphasis on ongoing staff training and creating supplemental bilingual (English/Spanish) curriculum materials.

Much of the inservice training is to prepare elementary school classroom teachers—who provide art instruction in grades K-6—to provide a multifaceted, discipline-based visual arts program designed to be an essential part of a child's general education. These teachers work under the guidance and coordination of the district's visual arts consultant (a full-time staff position). At the intermediate and high school levels, the art education program is conducted by art specialists who also are coordinated by the district's visual arts consultant.

Inservice training is available to district teachers in the form of after-school workshops and summer training. Teachers taking the summer courses receive credits from local colleges or incremental credits on the district's salary schedule. A number of the district's own after-school teacher workshops are in-depth courses dealing with specific areas of art production (such as clay or painting or learning to draw) taught by colleagues who are more skilled in the respective areas. Other after-school workshops deal with the philosophy of art education and ways to combine and present the disciplines of art history, art criticism, aesthetics, and art production. Separate workshops are conducted for school administrators who are part of school-site leadership teams putting in place visual arts programs.

The result, says visual arts consultant Barbara Corrales, is a high level of support for the art education program; it began with the interest of one central office administrator and now the interest has spread throughout the school system. "Starting from school board members on down, everyone is very supportive," she says. "But it's the energy and enthusiasm from the teachers that keeps everything moving and keeps the program alive."

The district's six-person inservice resource team, headed by Corrales, organizes and conducts the district's own inservice workshops, functions as the district's art-education leadership team, works with school leadership teams to provide staff development at each school, and develops supplemental curriculum materials for district teachers. Materials are produced in English and Spanish, as the Montebello school system has a predominantly Hispanic enrollment. These materials supplement a sequenced, commercial curriculum.

Current in-district supplemental curriculum development focuses on bilingual activity packs about specific artists. Among the artist packs completed to date: Leonardo da Vinci, Pablo Picasso, Diego Rivera, Mary Cassatt, and Vincent van Gogh. Each pack is designed to help a classroom teacher teach the subject matter using the four areas of comprehensive visual arts instruction (art history, art criticism, aesthetics, and art production) and to integrate the material into various parts of the curriculum. Although originally created for K-8 use, high school teachers in the district are incorporating the artist-pack materials into their courses as well.

"We've been very happy with the results of our discipline-based approach to art education," Corrales says. "For students it's like stepping into an adult world that before was exclusively for just some people. Teachers often tell us [the training] has been a life-changing experience for them and the way they teach."

Eileen Babcock, a consultant who teaches professional development courses for Montebello teachers, concurs. "For the first time in years teachers are experiencing being learners in an area where they don't have any background. Then they begin to get the rewards and benefits and enjoyment.

"It's eye-opening for them. They suddenly realize how the children they teach feel and gain new insights and compassion about how people learn," says Babcock. "And by being able to use the visual arts, teachers realize they have a whole new way to reach students who have trouble with abstract ideas; they can show them and help cement the concepts."

"I've heard teachers say they had thought something was missing in education," says Corrales. "But after training in teaching the visual arts, they say they feel as if they've found what it was that was lost. Suddenly they have the knowledge that was left out of their own education, and there's new depth. That creates new excitement about teaching; they can't wait to get back in the classroom and start using the ideas. If it's changing the teachers' lives that way, then you know it's touching the kids' lives as well."

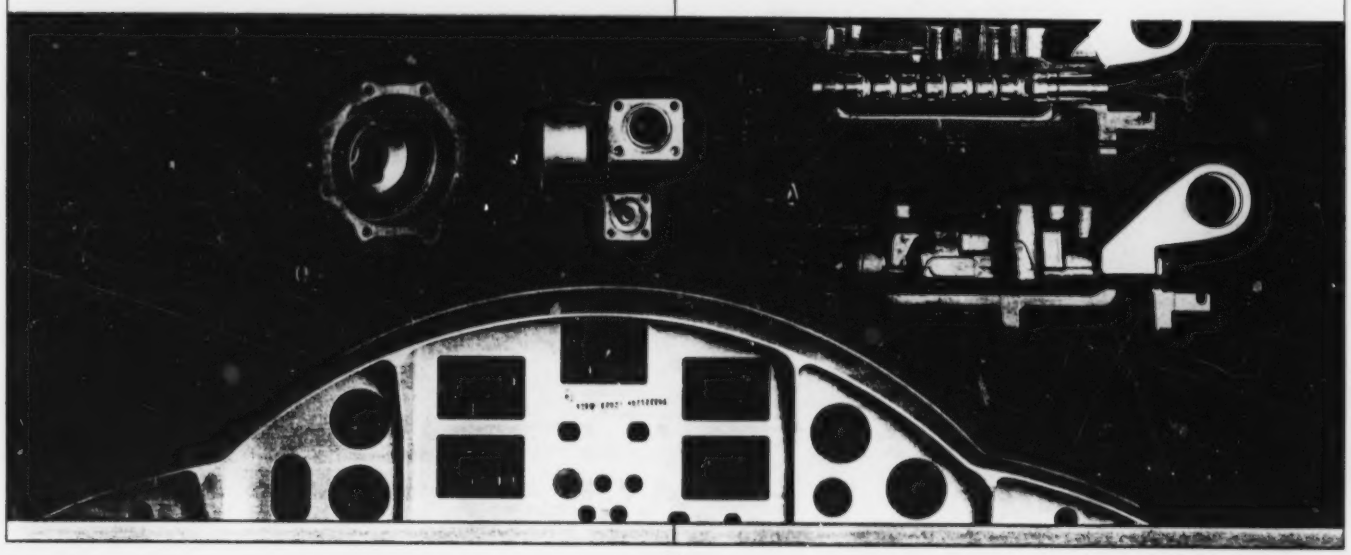
Toni Ann Gomez, a first grade teacher in a bilingual classroom and a member of Montebello's visual arts inservice resource team, says the effect on children's learning is obvious as early as kindergarten and first grade. That's when visual arts instruction starts, and teachers note words such as "repetition," "contrast," and "rhythm" become a part of their students' normal vocabulary. "Typically, children that age wouldn't talk about 'warm' or 'cool' colors," explains Gomez. "First graders who have had this type of instruction do. They also will say 'Look at all the repeated patterns in my sweater' or come in from the playground and say things like 'We found rectangles and parallel lines and lots of textures.' Through using the visual arts I've been able to reach children I couldn't reach doing anything else. It's a way of winning them over to their own articulate selves by increasing their vocabulary and understanding."

By the time students reach the intermediate grades, there are discernible differences between students who received comprehensive visual arts instruction and those who did not, says seventh- and eighth-grade art specialist Kathy Underwood. "It's obvious who has had the experience. They know so much about skills and techniques, things like how to hold a brush and mix colors. Those who haven't had the instruction are often drawing only stick figures and flying pencils. Those who have had discipline-based art instruction are doing landscapes and have a wider range of language skills.

"When they talk about light, they are able to use a range of adjectives to say what kind of light, pinpointing whether it's 'lustrous' or 'twinkling,'" says Underwood. "I've had students working in groups come up with lists of 50 to 100 words just describing texture. Art seems to have helped them understand that there is pattern and rhythm to the universe."

During the next five years, the Montebello schools plan to continue developing artist activity packets (including ones on Native American, Asian, and African-American artists), train parents in English and Spanish-speaking courses to become classroom art docents, offer a young artists after-school program for elementary school students, create staff development programs specifically for high school teachers, and provide art education follow-up and renewal staff development courses for all teachers.

For further information, contact: Visual Arts Consultant, Montebello Unified School District, 123 South Montebello Blvd., Montebello, CA 90640; 213/726-1225.



PORTRAIT 3.

The School District of Haverford Township
Havertown, Pennsylvania
(K-12; enrollment: 4,400)

- *5 elementary schools, 1 middle school, and 1 high school*
- *student population approximately 98% white and 2% African American*
- *small suburban school system*
- *comprehensive visual arts curriculum put in place in 1989*
- *art specialists teach all art classes at all grade levels*
- *50 minutes per week of art instruction at elementary level; 45 minutes per day for nine weeks at middle school level; elective at high school level*

IN 1987, as part of the regular five-year curriculum review cycle, the Haverford, Pennsylvania, school system in suburban Philadelphia hired outside evaluators to examine the art curriculum for grades 1 through 12. "We ask highly regarded people in the field to be on these evaluation teams," says Gerald Hogan, Haverford's director of curriculum. "And we ask them to be honest and invite them to be critical. We recognize their expertise. They are independent, so they can say whatever they want to say and feel needs to be said."

In 1987, the evaluators were underwhelmed. Their report pinpointed numerous problems with the Haverford art program, among these: lack of curricular unity and depth; varying course content, learning concepts, and skill development from school to school; and uneven quantity and quality of elementary-school visual resources.

Haverford took the findings seriously. To remedy weaknesses and help put in place an effective, comprehensive visual arts program, the school system brought in a team of in-state consultants from Kutztown University and created an action plan. Then the total revamping of the art program began; the process included having Haverford's art specialists develop and write the district's own detailed, content-driven K-12 curriculum.

"Now during the elementary grades," says Hogan, "the curriculum includes specific sequenced studio skills, knowledge of art history, and development of capabilities in discernment and criticism. In middle school, the knowledge and skills learned in elementary school are reviewed and further developed. New skills and concepts are introduced to maintain and nurture growth in students' art education." At the high school level, art courses (which are electives) build on the courses that came before.

In the Haverford schools, certified art teachers have sole responsibility for art instruction in the elementary grades as well as at the middle and high school levels. "We have a long history of using specialists. They have specific training we think is important," explains Hogan.

The district art specialists received in-depth training and professional development in comprehensive visual arts education before and during the time they were creating Haverford's new art curriculum. The K-12 curriculum they designed makes provision for frequent field trips to art museums in the area. Teachers are finding that sometimes more than half the students in a classroom have never been to these local museums and are unaware of their resources and collections.

Susanne Stein, a Haverford elementary school art specialist, believes the new art curriculum and teaching methods are exciting and rewarding for students. As she points out, "Not all students are going to be artists, but all students can be art perceivers. So we are doing more than helping students make something to hang on the refrigerator.

"Now kids are learning. They are more sophisticated about art, everything from understanding the use of complementary colors in paintings to learning the difference between objective and subjective statements. They are becoming able to look and see beyond what's on the surface."

Haverford's art room facilities also have been improved and standardized and now receive regular inspections as part of the reform effort; each school has its own separate art room. By having such facilities, students are able to work in different media during the same class session. When doing portraits, for instance, some students in the class can work with computers, some with pastels, still others with plaster or in charcoal.

The revitalized art program has been able to tie in with an already established artists-in-the-school program where local artists come into schools and create works of art on site. Under the arrangement, the school system usually buys the completed artwork and displays the original pieces of art throughout school buildings. "The artists are very caring and patient and enjoy having the students watch them and ask questions while they work," says Hogan. And afterward, Stein says, "having real live artworks on the walls is wonderful. We can walk a class down the hall and stop in front of a pastel and discuss it."

At the elementary school level, youngsters receive 50 minutes of instruction once a week from an art specialist. The art specialists spend additional personal time working with classroom teachers on cross-discipline instruction, such as interweaving an art history and social studies lesson.

Stein says one discovery the elementary art specialists have made since the revitalized curriculum was put in place is that, at least initially, it's daunting to teach a comprehensive arts curriculum to "youngsters raised in a Nintendo society where if it doesn't have flashing lights, forget it. The hardest part is getting the idea across that everything doesn't have to happen right away, that it's worth taking time to look closely and slowly. Once you get beyond that initial impatience they begin to understand and learn and see things."

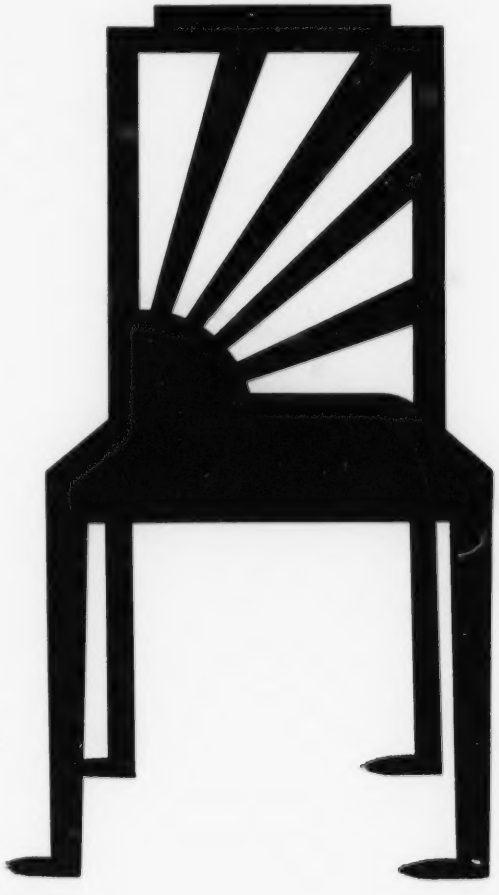
Throughout the development and change to a comprehensive visuals arts education program, Hogan says there has been broad-based support to the goals of "ensuring that our students, at all levels, are aware of the importance of art in the history of humanity and in their own lives; giving them experiences in diverse media, and making them knowledgeable consumers/explorers of art in their own community and in other cultures. . . . There is now a sense of organization, a sense of urgency, and a sense of direction and accountability."

In addition to classroom and school evaluations of the visual arts curriculum, the Haverford schools have developed districtwide year-end evaluations to ensure that visual arts instruction maintains common goals and achieves the stated purposes. "We have high expectations," says Hogan, "and are willing to make appropriate expenditures. We don't have to be lavish to have an outstanding program. But we do have to be thorough, consistent, and hold ourselves accountable."

As of the 1991–92 school year, a required semester course in art history for all ninth graders was put in place. The course is team taught by an art teacher and a history teacher.

During the next two years, Hogan says he hopes to see the creation of a high school advanced placement studio art course, expanded staff development offerings and opportunities, and a laser disc art library in every school. In 1992, he notes, the art curriculum will undergo its next evaluation as part of the regular five-year curriculum review cycle.

For further information, contact: Director of Curriculum, School District of Haverford Township, East Darby Road, Havertown, PA 19083; 215/853-5900.



PORTRAIT 4.

Independent School District 281, Robbinsdale Area Schools
Robbinsdale, Minnesota
(K-12; enrollment: 13,700)

- *12 elementary schools, 4 middle schools, and 2 high schools, plus 1 alternative school for dropouts and 2 early childhood centers*
- *student population approximately 90% white, 5% African American, 3% Asian, 1% Hispanic, and 1% Native American*
- *medium-size suburban school system*
- *comprehensive visual arts curriculum put in place at elementary school level in 1985, at secondary school level in 1986*
- *elementary schools use art specialists and classroom teachers on alternate weeks*
- *middle schools and high schools use art specialists*
- *1 hour per week of art instruction at elementary level; 1 hour per week for sixth graders, 45 minutes per day for nine weeks for seventh graders, 45 minutes per day for eighteen weeks for eighth graders at middle school level; elective at high school level*

SEVEN SUBURBAN MINNEAPOLIS MUNICIPALITIES COMPRISE THE ROBBINSDALE, MINNESOTA, AREA SCHOOLS. Prior to the mid-1980s, no organized visual arts curriculum existed within the district. Elementary school teachers used "art box" work projects, and the resulting artwork was primarily holiday or season-related. Secondary school level art classes were studio courses developed by individual teachers.

The Robbinsdale area schools have long supported, incorporated, and encouraged the arts. But it was not until 1984, at the urging of a new superintendent, that the school board created the position of coordinator of comprehensive arts (which includes supervision of music, theater, and dance as well as visual arts) and began to revamp visual arts instruction.

By 1985, the Robbinsdale schools were implementing a collaboratively taught comprehensive visual arts education program at the elementary school level. Using a clearly structured process, elementary art specialists team teach with classroom teachers. Each art teacher works in two buildings or approximately 40 classrooms. An art teacher teaches in each classroom one week, with the classroom teacher teaching the alternate week.

To prepare classroom teachers to take part in the program, Robbinsdale sponsored discipline-based art education summer training institutes. A grant was obtained to help pay for teacher training and to begin implementing a comprehensive visual arts program.

The school system initiated an inservice art-education lecture series at which outside experts make presentations that support the art program. These staff development sessions have been videotaped, creating a training library of approximately 50 videotapes. Videotape topics range from the

value of art in general education to the teaching of art history to a presentation on illustrations in children's literature as works of art. In addition to the summer institutes and the inservice seminars, the school system offers additional training opportunities through workshops, retreats, and mentor-teacher assistance.

To supplement the sequenced K-6 commercial curriculum that was purchased, the district developed seventh- and eighth-grade curricula and developed its own specialized support materials for use throughout the K-12 curriculum. These provide elementary and middle school students with a variety of unique learning opportunities. For example, with the assistance of a local architect, fourth and fifth graders map out and go on an architectural walking tour of downtown Minneapolis; by middle school, students take part in a unit on architect Frank Lloyd Wright taught by an art specialist. Teachers are able to coordinate and assist student learning through a summer institute course on the architecture of the Twin Cities area.

At the high school level, the Robbinsdale schools offer broad-based classroom courses, such as "Introduction to Art" (which emphasizes history, aesthetics, and criticism), in addition to advanced studio courses taught by art specialists in drawing, painting, sculpture and ceramics, jewelry design and production, and commercial design. Tailored visual arts programs have been created for the school system's K-4 Spanish-language immersion classes and the alternative high school for former high school dropouts.

"At this point," says Hal Wildung, coordinator of the comprehensive arts program, "the schools have moved away from crafts and holiday art to a real curriculum. . . . Four or five years ago, all you would see around here would be pumpkins in October and turkeys in November. But if you walk into one of our schools now, you will walk into art."

Throughout the Robbinsdale school system, in fact, reproductions of great artworks hang in hallways and classrooms side-by-side with student artwork. Many of the elementary schools now have sculpture gardens in their courtyards. Some of the pieces of sculpture have been made by students, others have been purchased for the schools by parent-teacher organizations.

The Robbinsdale area schools continue to develop and refine the evaluation and accountability component of the program. Assessment tests are used in grades 2, 3, 4, and 5. At all grade levels, combinations of teacher observations, paper-and-pencil tests, and student presentations, critiques, and portfolios are used to assess student progress.

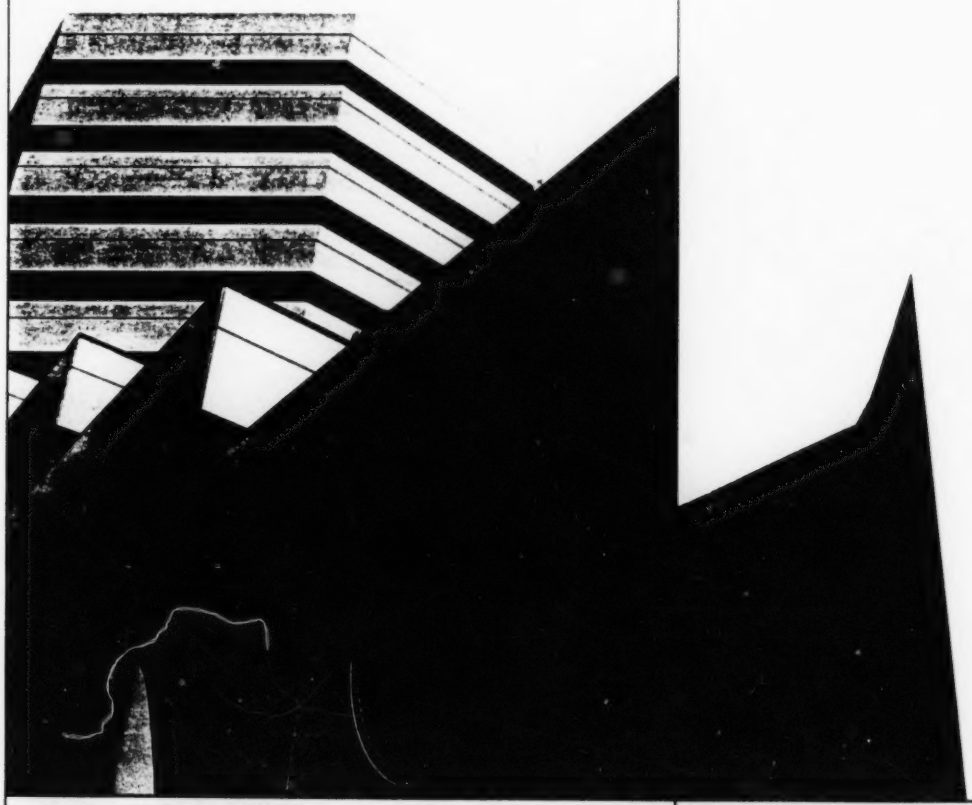
For instance, by the fifth grade, elementary-school art specialist Nancy Lee explains, students have a level of technical knowledge that gives them an understanding of proportion and the way tonal colors can help create perspective. Through a project in which they make a social comment in a painting or collage, fifth graders also become more aware of the ways advertising uses visual images to manipulate viewers.

The art program in the Robbinsdale schools has an extraordinarily high level of parent and community approval. During the summer of 1989, in preparation for a possible excess levy referendum, the school system conducted a community survey. The art program's 90 percent approval rating was the highest received by any school program, ranking seven percentage points higher than the athletics program's 83 percent approval rating.

"In part this is because our schools have a long history of achievement in the arts," says David Southward, a Robbinsdale area school board member whose children attended the schools. "We have fantastic programs and the community has come to expect the accolades that accompany them. But, of course, it's more than that. I work in the mental health field, and as a clinical social worker, I know that the arts are part of what makes a whole person and what rounds a person out. I think more parents and community people are appreciating this and realizing the importance of the arts."

During the 1990–91 school year, the Robbinsdale art education program entered a curriculum evaluation cycle with a focus on evaluating and designing new curricula. "Also during the next five years there will be a big emphasis on increasing the use of technology within the visual arts courses," says Wildung. "There will be a focus on redesigning the content of high school art courses and ways to integrate art more fully throughout the total K-12 curriculum. The program should grow and change. If curriculum's static, something's wrong."

For further information, contact Coordinator of Comprehensive Arts, Independent School District 281, Robbinsdale Area Schools, 4148 Winnetka Avenue North, New Hope, MN 55427; 612/533-2781.



SNAPSHOTS

The "snapshots" that follow feature especially interesting aspects of emerging art programs in five school systems.

SNAPSHOT A.

Clark County School District
Las Vegas, Nevada
(K-12; enrollment: 130,000)

- *116 elementary schools, 22 junior high schools, 21 high schools, and 5 special schools*
- *student population approximately 70% white, 14% African American, 11% Hispanic, 4% Asian, and 1% Native American*
- *very large countywide school system (includes urban, suburban, and rural areas)*
- *comprehensive visual arts curriculum put in place at elementary school level in 1986; secondary level currently being revised*
- *art specialists teach all art classes at all grade levels*
- *45 minutes per week of art instruction at elementary level; elective at secondary level*

OF SPECIAL INTEREST: putting in place a program staffed by art specialists in a rapidly growing school system.

The Clark County School District in Las Vegas, Nevada, is the fourteenth-largest school system in the United States and continues to grow rapidly. Recently, as many as 18 new school buildings have been opened in one year.

At the same time this growth spurt is underway, the school system has made a commitment to provide Clark County students with a comprehensive visual arts curriculum taught by art specialists. Within a four-year period, 100 elementary art specialists were hired to help put in place the discipline-based

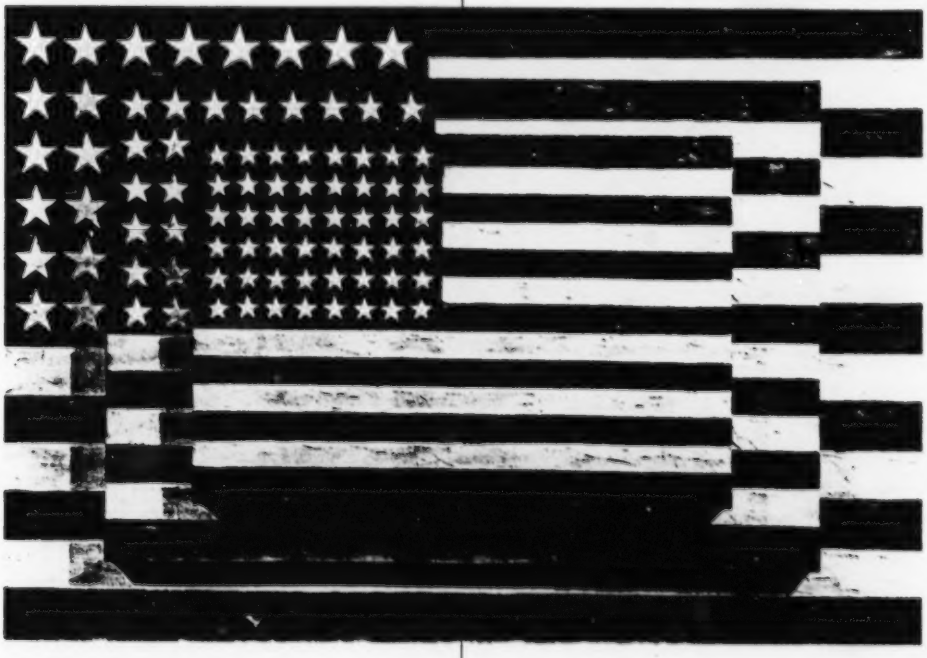
curriculum, and additional art teachers are being hired each year. During the 1990–91 school year, the schools employed 110 elementary school level art specialists and 50 secondary level art specialists. Candy Schneider, the district's former visual arts administrative specialist (and now assistant director of the school system's School-Community Partnership Program), worked with all the art specialists to oversee K-12 curriculum delivery and provide ongoing professional development.

The move from what Schneider calls "doing craft-like activities to teaching a curriculum" began in the mid-1980s when the efforts of then associate superintendent for elementary education James L. Pughsley to provide a substantive visual arts curriculum dovetailed with teacher union negotiations to gain prep time for elementary classroom teachers. "If there was going to be prep time, there had to be something else to put in the classroom then," says Schneider. "But it had to be a valid curricular offering for all students. Comprehensive visual arts education taught by art specialists was the perfect solution."

Pughsley, who since has become superintendent of the Monroe, Louisiana, schools, says the circumstances in Clark County "provided opportunity and fuel for bringing balance to the curriculum. We started on a small scale initially. Part of our philosophy was 'let's begin by doing less, better.'"

The visual arts program was first put in place at the elementary school level and much of its focus is still there; a K-6 curriculum essential framework is in the development stages. At the elementary level many classroom teachers and art specialists coordinate activities to create an integrated curriculum, weaving art into subject areas as varied as mathematics and social studies. Eva Wolfe, principal of Martin Luther King, Jr. Elementary School, points to the way third graders study Egyptian life as an example. "The visual arts are very much a part of it," she says, "providing a way to bring together the pyramids and hieroglyphics and animal life. At the same time this creates a unit that mixes the visual arts with math, language arts, and science. The visual arts are showing students another whole dimension to the world around them and broadening their interests."

For further information, contact: Division of Curriculum and Instruction, Clark County School District, 601 North 9th Street, Las Vegas, NV 89101; 702/799-8444.



SNAPSHOT B.

Cleveland City School System
Cleveland, Tennessee
(K-12; enrollment: 4,200)

- *6 elementary schools, 1 junior high, and 1 high school*
- *student population approximately 91% white, 8% African American, and 1% others*
- *small-town school system*
- *comprehensive visual arts curriculum put in place in 1988*
- *one art specialist, working with classroom teachers, serves all the elementary schools; the junior high and high school have one art specialist each*
- *1+ hours per week of art instruction at elementary level; 55 minutes per day for twelve weeks during either seventh or eighth grade at junior high level; elective at high school level*

OF SPECIAL INTEREST: team teaching at the elementary school level and increasing interest in art and artistic literacy throughout the community.

Cleveland, Tennessee, is a small community located some 30 miles from Chattanooga. Every other week in Cleveland's elementary schools, an elementary art specialist teaches fourth, fifth, and sixth graders an hour-long art lesson while the regular classroom teacher observes and assists. On the alternate week, the classroom teacher works with the students during the hour time period, usually on art-related writing activities or on finishing art projects. The carefully coordinated classroom periods make sure the elementary students have more than a production-only art program.

All the elementary-school classroom teachers involved receive in-depth training and attend ongoing inservice workshops on how to be an effective member of this type of specialized team. Thanks to the training, classroom teachers say they increase their own art knowledge and find new ways to integrate art into various content areas of the curriculum. Example: An interdisciplinary month-long unit for fourth graders called "Seeing the Forest through the Trees" combines the visual arts, science, social studies, and language arts.

By placing an emphasis on substantive art instruction at the upper elementary-school grades, says Jacquelynn Adams, Cleveland's supervisor of instruction, the school system is creating a "feeder system" of art-knowledgeable students moving into upper levels of junior high and high school art instruction. "Students are responding well; we find we're teaching art to record numbers of high school students," she reports.

At the same time, what Adams calls an "art booster club" of parents is being developed and trained. For instance, for special exhibits as well as the general collection at Chattanooga's Hunter Museum of Art, parent groups have gone through the museum's specialized docent training sessions. Then the parent/docents prepare students for field trips to the museum, accompany them, and conduct the tours. "Considering it's an hour drive just to get to the museum, this volunteer training is quite a commitment," Adams notes.

Elementary school art specialist June Chase says that through parent-led museum experiences and classroom instruction, elementary students are developing skills for "looking into paintings." At a museum show, youngsters now are able to "stop and read what is happening in a painting. They talk about what they like and what they don't like about it and if it is something they would like to own. They are able to talk about how elements of art contribute to the feeling of the painting. Before the art classes, they didn't have the tools to come to aesthetic terms with a picture. Before they probably would have said, 'I've seen it, now let's go and get ice cream.' Not now."

Cleveland is in a county where many residents are blue-collar workers who did not graduate from high school. Through school system efforts, students, parents, teachers, and members of the community are learning more about art as well as learning through the visual arts. Community residents are invited to attend school-hosted folk fairs featuring local artists demonstrating traditional Appalachian crafts. Summer fine-arts camps for area youngsters are in the planning stages.

"We're finding that staff development in this type of instruction helps renew and revitalize some of our older teachers," Adams says. "Art feeds the soul, and the training and inservices are feeding their need for renewal at a certain stage in their lives."

For further information, contact Supervisor of Instruction, Cleveland City School System, 4300 Mouse Creek Road, Cleveland, TN 37312; 615/472-9571.

SNAPSHOT C.

Portland Public Schools
Portland, Oregon
(PK-12; enrollment: 53,000)

- *62 elementary schools, 17 middle schools, 10 high schools, and 17 alternative and special schools*
- *student population 73% white, 15% African American, 7% Asian, 3% Hispanic, 2% Native American*
- *large, urban school system (largest in the Pacific Northwest)*
- *comprehensive visual arts curriculum put in place in 1986 at elementary and middle school levels, in 1987 at high school level*
- *art curriculum specialist oversees classroom teachers' instruction at the elementary school level; art specialists teach at middle and high school levels*
- *90 minutes per week of art instruction at elementary level; elective at middle and high school levels*

OF SPECIAL INTEREST: phase-in plan, in-depth textbook evaluation process, and multicultural program emphasis.

With 62 schools just at the elementary level, school people in Portland, Oregon, decided that putting a comprehensive visual arts curriculum in place could be accomplished most sensibly in stages. To this end, individual schools began implementing the art education program at different times, each using the same two-year implementation cycle. Under the plan, all the training will be completed by the end of five years, in 1992.

In year one of the implementation cycle, an elementary school's principal and a team of teachers attend a summer training institute, then begin implementing the program at the school during the next year. In year two, the leadership team receives renewal training and begins inservice for other teachers in the school. At the upper grade levels, after initial training, art specialists continue to meet for monthly meetings. "We've found it works best to move slowly. Start small, have a success, and keep refining," says Faith Clover, Portland's PK-5 art curriculum specialist.

Clover spearheaded the school system's move toward comprehensive visual arts education after surveying art education literature and attending a 1985 meeting of the Council of Chief State School Officers where effective art education was discussed.

"The major differences in the curriculum we are using now," she says, "is the emphasis on the integration of art history, art criticism, and aesthetics with art production. Inservice programs model the use of new teaching strategies that include critical thinking, advanced questioning strategies, cooperative learning, and more reading, writing, and classroom discussion of art."

The school system has developed a museum tour program with the Portland Art Museum; 24,000 students visit the museum each year. Trained Junior League volunteers serve as tour guides for students for area galleries featuring contemporary art and work by local artists.

Art education is infused into special instruction classes, including those in English as a Second Language and special eduction for the severely learning disabled. "Art provides a language for these students," says Clover. "For many it is a crucial link between observation and verbal skills—they can connect with visual images and use them."

Portland is believed to be the only school system in the nation to bring an aesthetician/philosopher (Robert Sitton) into elementary school classrooms on a regular basis to discuss artworks.

Mary Cooper, a classroom teacher who has worked with Sitton with first, fourth, and fifth graders, says discussions of aesthetics help youngsters "trust their own reasoning and become more receptive to other students' ideas. And it helps their self-image grow when their ideas are shared and accepted. They enjoy discussing 'what is beauty' or 'what is art' and then carrying it over into everyday experience. Even the littlest ones internalize the ideas very, very quickly."

The Portland K-12 curriculum mixes a commercial curriculum with district-developed materials. As Clover describes it, "Textbooks are a curricular resource, not the program itself." One reason: School system evaluators have found few, if any, truly comprehensive art education texts, especially ones suitable for Portland's multicultural student enrollment. As part of the district's in-depth textbook evaluation process, teachers test texts in the classroom, then a teacher committee comes to consensus on which texts work best. "It's important to work on spotting missing components," Clover notes, "then we can work to add the missing parts with the supplemental materials we develop for students."

For further information, contact: PK-5 Art Curriculum Specialist, Portland Public Schools, 531 Southeast 14th Avenue, Portland, OR 97214; 503/280-5840, ext. 444.

SNAPSHOT D.

Holbrook Unified School District No. 3
Holbrook, Arizona
(K-12; enrollment: 1,800)

- *2 elementary schools, 1 junior high, and 1 high school*
- *student population approximately 52% Native American (primarily Navajo), 40% white, and 8% Hispanic and others*
- *small-town school system*
- *comprehensive visual arts curriculum put in place in 1985 at high school level; 1986 at elementary and junior high levels*
- *at elementary level uses classroom teachers to teach art (all of whom were trained within a three-year period)*
- *at junior high level (grades 6, 7, and 8) uses classroom teachers; at high school level uses art specialist*
- *1+ hours per week of art instruction at elementary level; elective at junior high and high school levels*

OF SPECIAL INTEREST: comprehensive visual arts program in a small, isolated school system and multicultural program emphasis.

Holbrook, Arizona, is in a rural, economically depressed, isolated area without a large supply of cultural offerings. So, when it came to creating a substantive art program, school people knew they had to be inventive and come up with ways to pool area resources and make full use of local talent.

The K-12 art education program Holbrook put in place has a strong elementary school level emphasis. And at the elementary level, it is taught exclusively by classroom teachers, all of whom received specialized art training within a three-year period. Initial teacher training took place at Northern Arizona University; training now is conducted solely by district personnel.

Each school has an in-building "teacher coordinator" for art and provides occasional demonstration classes (along with arrangements freeing teachers to attend) that help teachers understand, learn skills, and buy-in to the program. Building principals also go through training and then become involved in art training activities.

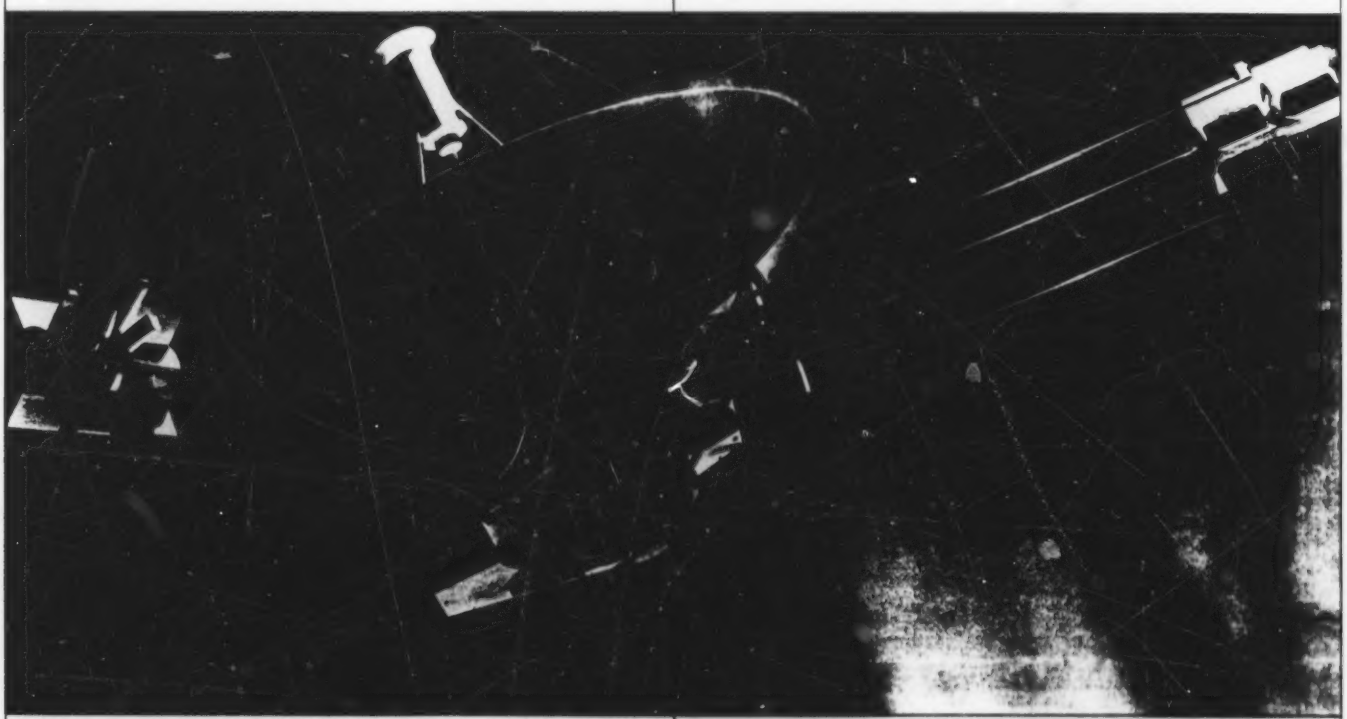
One way Holbrook has resolved its distance from museums is to arrange overnight cultural exchange field trips for students. As a culmination of the elementary school art program, each spring all the district's fifth graders go on a two-day trip to Phoenix for docent-led tours of the Heard Art Museum and the Phoenix Museum of Art that is part of a cultural exchange with a Phoenix elementary school. The 600-mile round trip is a special experience for the Holbrook students, most of whom had never been to an art museum.

"In the past, the 'art program' was entirely an arts-and crafts approach," says Midge Cole, the elementary school principal who coordinated the school system's art program until her retirement in 1991. "The previous program had no focus, no teacher accountability, no materials, no curriculum, no regularly assigned time, no designated space, no structure. . . . Now the discipline-based art program reinforces and enriches our entire curriculum. It has dignity and substance." And, James Cassidy, the Holbrook elementary school principal who now coordinates the art program, points out, "It's always been one of our least expensive programs."

The Holbrook art program has a multicultural approach, with special focuses on cultural heritage and Native American (especially Navajo) art. At the same time, a part of its multicultural approach is to introduce Native American students to artists and artworks from outside their own culture. Local artists, parents, and Native American artists are invited into classrooms to demonstrate various art forms to students. In 1990, the Holbrook schools hosted its first annual fine arts festival for the community. Included were student exhibits and a wide variety of demonstrations.

Fifth-grade classroom teacher Rosemary Rencher says she's found visual arts instruction is helpful across the curriculum, but especially during reading instruction. "If you say to students 'Can you visualize that?' now they seem to understand and be able to visualize what's being presented or discussed. I think our children had been watching so much television that they were losing the ability to create visual images for themselves inside their own heads. It's a higher level of thinking they seem to be regaining. A lost skill is coming back, and it's one that helps them learn."

For further information, contact Principal, Hulet Elementary School, P.O. Box 640, Holbrook, AZ 86025; 602/524-6151 or 602/524-6138.



SNAPSHOT E.

Sarasota County Schools
Sarasota, Florida
(K-12; enrollment: 28,000)

- *19 elementary schools, 5 middle schools, and 4 high schools, plus alternative and special schools*
- *student population approximately 81% white, 10% African American, 7% Hispanic, and 2% Asian*
- *large countywide school system (includes urban, suburban, and rural areas)*
- *comprehensive visual arts curriculum put in place in 1986*
- *art specialists coordinate with regular classroom teachers at all grade levels*
- *45 minutes per week of art instruction at elementary level; 45 minutes per day for six weeks for sixth graders; 45 minutes per day for nine weeks for seventh graders; elective for eighth graders at middle school level; elective at high school level*

OF SPECIAL INTEREST: museum partnership.

Ever since the Sarasota County, Florida, schools started putting in place a comprehensive, K-12 visual arts curriculum, a strong collaboration with The John and Mable Ringling Museum of Art has played a central role. Located in Sarasota, the state-owned museum is built around John Ringling's eclectic, personal art collection; it is known particularly for its collection of works by Rubens.

Early on, the Ringling Museum provided facilities for the Florida Institute for Art Education (headquartered at Florida State University) to train school teams made up of elementary classroom teachers, art specialists, principals, and other school system administrators. The Sarasota County school system frequently uses the museum's facilities for training sessions, meetings, and other gatherings. In 1989, the first of what has become an annual conference for teachers and members of the community on the topic of multicultural artistic literacy was held at the Ringling Museum; it was sponsored jointly by the Sarasota County school system, the museum, and the local Sarasota County Arts Council.

The Ringling Museum has helped the school system finance and provide reproductions of museum artworks so that schoolchildren can have postcard-size reproductions of what they see during field trips. The museum's education staff works with local teachers to create lesson plans centered around specific pieces in its collections, provides written descriptions of many of the museum's artworks, and produces filmstrips and videotapes on art history and various art periods.

The Ringling Museum staff also works closely with Sarasota teachers to create a series of participatory tours as well as specialized tours on certain types of art or time periods. Among these: "The Painter's Palette" (demonstrating how color and light establish the mood and style of a painting), "A Feast of Myth and Legend: The Courtyard Sculpture," and "Facing Art: The Portrait" (focusing on how portrait artists give clues to understanding the person portrayed and the time in which he or she lived).

"A visual arts program should have a component that allows every student the opportunity to study original masterpieces," says Nelson J. Towle, former executive director of institutional support services for the Sarasota County schools. "The John and Mable Ringling Museum of Art possesses many well-known pieces of art that our students can see in person.

"This approach to art is changing students' lives. Parents are amazed because their children are asking for art books as Christmas presents. That's a drastic change. And students are practically coercing their parents to go to the museum so they can show them things they saw during tours. There is a much higher family attendance on weekends at the John and Mable Ringling Museum than before."

Sarasota County fourth-grade teacher Susan Mudle, who helped develop the portrait tour for students, points out that trips to the museum aren't uninformed or "isolated. There are pre-tour and post-tour classroom activities. And now when the children look at paintings in the Ringling Museum they are able to look in a sophisticated way. They may stand and stare at a piece of art for five to ten minutes and they're seeing a great deal."

As the Sarasota schools undertake their own three-year series of summer professional development art institutes for teachers (1990–92), the Ringling Museum is sending a museum docent through the training with each school team. The docent then will serve as the ongoing coordinator/liaison for all of that school's Ringling Museum activities.

For further information, contact: Assistant Superintendent for Instruction, Sarasota County Schools, 21418 Hatton Street, Sarasota, FL 34237; 813/953-5000, ext. 116.

PART 4. RESOURCES

"Art is a promise we make to ourselves to live life to the fullest. It is a means of lighting up the imagination, enabling us to see deeply unto our visions. It is a way of breaking apart the seeds of time and opening ourselves to the enchantment and exuberance offered up by the history of the [human] race."

Norman Cousins
Educator, Author, and Editor

A. General

The following is a selected listing of especially helpful organizations, agencies, associations, and clearing houses that school board members can turn to for additional information on comprehensive visual arts programs and/or assistance in putting in place programs:

Adjunct ERIC Clearinghouse for Art Education
Indiana University
Social Studies Development Center
2805 East 10th Street, Suite 120
Bloomington, IN 47408
812/855-3838

Education Department
Alliance for Arts Education
The John F. Kennedy Center for the Performing Arts
Washington, D.C. 20566
202/416-8800

American Council for the Arts
1285 Avenue of the Americas
3rd Floor, Area M
New York, NY 10019
212/245-4510

Council of Chief State School Officers
One Massachusetts Avenue, N.W., Suite 700
Washington, D.C. 20001
202/408-5505

Getty Center for Education in the Arts
401 Wilshire Boulevard, Suite 950
Santa Monica, CA 90401
310/395-6657

National Art Education Association
1916 Association Drive
Reston, VA 22091
703/860-8000

National Assembly of State Arts Agencies
1010 Vermont Avenue, N.W., Suite 920
Washington, D.C. 20005
202/347-6352

National Conference of State Legislatures
1560 Broadway, Suite 700
Denver, CO 80202
303/830-2200

National Endowment for the Arts
Division of Education Programs
and/or
Museums and Historical Organizations Program
1100 Pennsylvania Avenue, N.W.
Washington, D.C. 20506
202/682-5400

National Endowment for the Humanities
Division of Education Programs
and/or
Museums and Historical Organizations program
1100 Pennsylvania Avenue, N.W.
Washington, D.C. 20506
202/786-0438

National PTA
Publications Department
700 North Rush Street
Chicago, IL 60611
312/787-0977

National School Boards Association
1680 Duke Street
Alexandria, VA 22314
703/838-6722

3. Performing Arts

The following is a selected listing of performing arts organizations from which school boards can request information about dance, music, drama, and general education:

Dance:

DANCE/USA
777 14th Street, NW
Suite 540
Washington, D.C. 20005
202/628-0144

Contact: Dianne Brace, Program Director
Description: Dance/USA is the national service organization for the nonprofit, professional dance field.

NATIONAL DANCE ASSOCIATION
1900 Association Drive
Reston, VA 22091
703/476-3436

Contact: Rebecca Hutton, Executive Director
Description: The National Dance Association is a broad-based organization with more than 4,000 members from various areas of dance and dance education. The organization offers consulting, publications, conferences, and other services to its membership and the dance field.

Music:

MUSIC EDUCATORS NATIONAL CONFERENCE
1902 Association Drive
Reston, VA 22091
703/860-4000

Contact: John J. Mahlmann, Executive Director
Description: The Music Educators National Conference, a nonprofit organization, is dedicated to the advancement of music education. The organization, with its membership of 60,000, represents all levels and areas of interest in music education, and focuses on the need for every student at every grade level, K-12, to have access to a balanced, comprehensive, and sequential program of music instruction taught by teachers qualified in music.

Theater:

EDUCATIONAL THEATER ASSOCIATION
3368 Central Parkway
Cincinnati, OH 45225
513/599-1996

Contacts: Ron Longstreth, Executive Director
Pam Ware, President
Description: Educational Theatre Association is a national nonprofit organization dedicated to the advancement of educational theater (grades K-12) through the work of its constituent organizations, the International Thespian Society and the Theatre Educators Association.

General:

THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS
Education Department
Washington, D.C. 20566
202/416-8800

Contact: David R. Humphrey, Director of Education
Description: The John F. Kennedy Center for the Performing Arts is the national performing arts center. Its mission is to foster understanding of and participation in the performing arts through exemplary educational programs and performances for diverse populations of all ages.

C. References

Major education reports featuring discussions of art education:

Academic Preparation for College: What Students Need to Know and Be Able to Do. The College Board. New York: The College Board, 1983.

Academic Preparations in the Arts: Teaching for Transition from High School to College. The College Entrance Examination Board, 1985.

Aesthetic Persuasion: Pressing the Cause of Arts Education in American Schools. Stephen S. Kaagan. Los Angeles: The Getty Center for Education in the Arts, 1990.

Art Education, Civilization, and the 21st Century: A Researcher's Reflections on the National Endowment for the Arts Report to Congress. Brent Wilson. Reston, VA: National Art Education Association, 1988.

Arts & Education Handbook: A Guide to Productive Collaborations. Edited by Jonathan Katz. Washington, D.C.: National Assembly of State Arts Agencies, 1988.

Arts, Education and the States: A Survey of State Education Policies and the companion piece *Options and Opportunities in Arts Education.* Arts and the Schools Task Force. Washington, D.C.: Council of Chief State School Officers, 1985.

Beyond Creating: The Place for Art in America's Schools. The Getty Center for Education in the Arts. Los Angeles: The Getty Center for Education in the Arts, 1985.

Can We Rescue the Arts for America's Children? Coming to Our Senses—10 Years Later. Charles Fowler. New York: American Council for the Arts, 1988.

Discipline-Based Art Education: What Forms Will It Take? Proceedings of a National Invitational Conference Sponsored by The Getty Center for Education in the Arts. Los Angeles: The Getty Center for Education in the Arts, 1987.

First Lessons. William J. Bennett. U.S. Department of Education. Washington, D.C.: U.S. Government Printing Office, 1986.

High School: A Report on Secondary Education in America. Ernest L. Boyer. The Carnegie Foundation for the Advancement of Teaching. New York: Harper & Row, 1983.

The Interrelationship of Funding for the Arts at the Federal, State, and Local Levels. U.S. Congress. House Committee on Government Operations. Washington, D.C.: Government Printing Office, 1983.

Literacy in the Arts: An Imperative for New Jersey Schools. Literacy in the Arts Task Force. Trenton, N.J.: Alliance for Arts Education/New Jersey, 1989.

A Nation at Risk: The Imperative for Educational Reform. National Commission on Excellence in Education. Washington, D.C.: Government Printing Office, 1983.

Performing Together: The Arts and Education. American Association of School Administrators, Alliance for Arts Education, John F. Kennedy Center for the Performing Arts, 1985.

The Role of Discipline-Based Art Education in America's Schools. Elliot W. Eisner. Los Angeles: The Getty Center for Education in the Arts, 1988.

Thoughts on Art Education. Rudolf Arnheim. Los Angeles: The Getty Center for Education in the Arts, 1989.

Toward Civilization: Overview for A Report on Arts Education. National Endowment for the Arts. Washington, D.C., 1988.

What Works: Research about Teaching and Learning. William J. Bennett. Washington, D.C.: U.S. Department of Education, 1987.

THE GETTY CENTER FOR EDUCATION IN THE ARTS COOPERATING ORGANIZATIONS

The following organizations support programs establishing comprehensive arts education in North American schools:

Advertising Photographers of America
The American Architectural Foundation at the American Institute of Architects
American Arts Alliance
American Association of Community and Junior Colleges
American Association of Museums
American Association of School Administrators
American Council for the Arts
American Federation of Teachers
Association for Supervision and Curriculum Development
Association of Art Museum Directors
Association of Performing Arts Presenters
Association of Teacher Educators
College Art Association of America
The College Board
Council for Basic Education
Council of Chief State School Officers
National Education Association
National Geographic Society
The National PTA
National School Boards Association
State Arts Advocacy League of America
U.S. Conference of Mayors
John F. Kennedy Center for the Performing Arts, Education Department/Alliance for Arts Education
National Art Education Association
National Art Materials Trade Association
National Assembly of Local Arts Agencies
National Assembly of State Arts Agencies
National Association of Elementary School Principals
National Association of Secondary School Principals
National Association of State Boards of Education
National Conference of State Legislatures

About NSBA...

The National School Boards Association is the nationwide advocacy organization for public school governance. NSBA's mission is to foster excellence and equity in public elementary and secondary education in the United States through local school board leadership. NSBA achieves its mission by amplifying the influence of school boards across the country in all public forums relevant to federal and national education issues, by representing the school board perspective before federal government agencies and with national organizations that affect education, and by providing vital information and services to Federation Members and school boards throughout the nation.

NSBA advocates local school boards as the ultimate expression of the unique American institution of representative governance of public school districts. NSBA supports the capacity of each school board —acting on behalf of and in close concert with the people of its community—to envision the future of education in its community, to establish a structure and environment that allow all students to reach their maximum potential, to provide accountability for the people of its community on performance in the schools, and to serve as the key community advocate for children and youth and their pubic schools.

Founded in 1940, NSBA is a not-for-profit federation of 49 state associations of school boards and the school boards of Hawaii, the District of Columbia, the U.S. Virgin Islands, and the Commonwealth of Puerto Rico. NSBA represents the nation's 97,000 school board members. These board members govern 15,500 local school districts that serve more than 41 million public school students—approximately 90 percent of all elementary and secondary school students in the nation. Virtually all school board members are elected; the remainder are appointed by elected officials.

NSBA policy is determined by a 150-member Delegate Assembly of local school board members from throughout the nation. The 24-member Board of Directors translates this policy into action. Programs and services are administered by the NSBA Executive Director, assisted by a professional staff. NSBA is located in metropolitan Washington, D.C.

NSBA Programs and Services

- National Affiliate Program—enables school boards to work with their state association and NSBA to identify and influence federal and national trends and issues affecting public school governance.
- Council of Urban Boards of Education —serves the governance needs of urban school boards.
- Large District Forum—serves the governance needs of large but non-urban boards.
- Rural and Small District Forum—serves the governance needs of rural and small enrollment districts.
- Federal Relations Network—school board members from each Congressional district actively participate in NSBA's federal and national advocacy efforts.
- Federal Policy Coordinators Network—focuses on the administration of federally funded programs.
- Award Winning Publications—*The American School Board Journal, The Executive Educator, School Board News*, and special substantive reports on public school governance throughout the year.
- Institute for the Transfer of Technology to Education and Technology Leadership Network—advances public education through best uses of technology in the classroom and school district operations.
- Council of School Attorneys—focuses on school law issues and services to school board attorneys.
- Annual Convention and Exposition—the nation's largest policy and training conference for local education officials on national and federal issues affecting the public schools in the United States.
- National Education Policy Network—provides the latest policy information nationwide and a framework for public governance through written policies.
- Training/Development and Clearinghouse Information—for the policy leadership of state school board associations and local school boards.

National School Boards Association
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Alexandria, Virginia 22314
(703) 838-6722
(703) 683-7590 FAX

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